

MUSIC BOOKS.

PUBLISHED BY

OLIVER DITSON & CO.,

BOSTON, MASS.

COLLEGE SONGS, Of The American Colleges.

By Henry Randall Waite.

One is tempted to pronounce this the very best collection of songs extant. If not that, certainly none better of the size exist. Mr. Waite, who has already compiled three College Song Books, condenses into this the cream of other collections, and has added many of the most popular of the new songs. Seventy-four pieces of American, French, German or "African" origin, nonsensical, comic, pathetic, musical and all sparklingly bright. *Price but 50 cents!*

MODERN SINGING METHODS, Their Use and Abuse.

By F. Rotume. A short, but important essay, with valuable advice to all who are studying voice culture. *Price, 35 cts.*

WEIL'S 34 MASS, (55 cts.), and WEIL'S MASS OF ST. CECILIA (55 cts.), new works of great merit.

PUBLIC SCHOOL HYMNAL.

By Irving Emerson. 281 well selected Hymns and about half as many Tunes, all appropriate and well fitted for Devotional Exercises in schools. *Price 50 cts., \$1.50 per dozen.*

Mailed for the Retail Price.

MUSIC BOOKS for SCHOOLS.

Song Greeting. The newest book for HIGH SCHOOLS, ACADEMIES and SEMINARIES. 82 Part-songs of the highest character, both in words and music, exercises and songs. By L. O. Emerson. 60 cts., \$6 per doz.

Other well-known and very successful books for High Schools are: *Welcome Chorus*, W. S. Tilden; *High School Choir*, Emerson & Tilden, and *Laurel Wreath*, W. O. Perkins. *Price* of each of the three books, \$1. or \$6 per doz. Also *High School Book of Song*, Ernst Leslie, 75 cts., or \$6 per doz., and *Public School Hymnal*, by Irving Emerson 40 cts., or \$3.50 per doz.

Children's Songs and How to Sing them.

The newest book for COMMON SCHOOLS. By W. L. Tomlins. In two editions. The School Edition has voice parts only, and cost 30 cts., or \$3 per doz. The Teachers' Edition has songs and accompaniments, and costs 75 cts. 82 good songs for singing of all ages.

Other very popular School Song Books are: Emerson's *Song Books*, and Perkins' *Golden Robin and Whippoorwill*, each 50 cts., or \$5 per doz.

GEMS FOR LITTLE SINGERS.

A most charming book for Primary Schools and Kindergartens, with pictures, sweet poetry and sweeter music. E. U. Emerson and Gertrude Swayne. 30 cts., or \$3 per doz.

Mailed for the Retail Price.

FRESH FLOWERS.

FRESH FLOWERS is the title of a most beautiful and attractive little Song Book for the younger children in Sunday Schools, or the so called INFANT CLASSES. MRS. EMMA FRY, the compiler, is widely known and celebrated for Songs and Hymns for children, whom she thoroughly understands. More than 50 bright songs, such as "Little Lamb," "Snowflakes," "Little Samuel," and "Children's Shoes." Nothing babyish. All in good taste. An abundance of Pictures. 25 cents. \$2.40 per dozen.

Minstrel Songs, Old and New.

The large sales show this to be a perfect success, and no wonder! No brighter or more musical melodies were ever brought together than those of the hundred Plantation, Minstrel, and Jubilee Songs here collected. All the world sings them! Accompaniments for Piano or Organ. \$2 plain. \$2.50 cloth.

WAR SONGS.

For Anniversaries and Gatherings of Soldiers, also Songs and Hymns for Memorial Day.

Like the book above mentioned, this is a very great success, and everybody likes the bright, patriotic songs. A great favorite with the Grand Army, and with all who have been soldiers. Used extensively in War Song Concerts. 50 cents. \$4.50 per dozen.

Mailed for Retail Price.

Silvery Waves.
Duet.



Silvery Waves.
Duet.



Duet.
Silvery Waves.

**JUST ISSUED!
AS DUET.**
Wyman's (New, Revised and Improved
Edition of)
Silvery Waves.

PRICE, \$1.50.



Duet.
Silvery Waves.



JOEL SWOPE & BRO.

No. 311 North Fourth Street,
ST. LOUIS, MO.

THE LARGEST RETAIL SHOE HOUSE

—IN—
AMERICA.

Satisfaction Guaranteed or Money Refunded.
Special Attention given to Orders outside of the City.
Illustrated Catalogue sent FREE on Application.

BRIGGS PIANOS.



*The BRIGGS PIANOS are manufactured in the most thorough manner, and are offered at as LOW PRICES as will ensure a really good instrument.
All our Pianos are fully warranted for Five Years.*

C. C. BRIGGS & CO.

Warerooms and Factory:

1125 Washington Street,

BOSTON.

NEW ENGLAND PIANOS

Are Noted for their Fine Tone
and Superior Finish.

WRITE FOR CATALOGUE TO

NEW ENGLAND PIANO CO.

32 GEORGE STREET,

BOSTON, MASS.

DECKER
BROTHERS
PIANOS

Have shown themselves to be so far superior to all others in Excellence of Workmanship, Elasticity of Touch, Beauty of Tone, and great Durability, that they are now earnestly sought for by all persons desiring

THE VERY BEST PIANO.

CAUTION.—All genuine Decker Pianos have the following name (precisely as here shown) on the pianos above it:—

Decker Brothers.
New York.

SEND FOR ILLUSTRATED CATALOGUE.

No. 33 Union Square, NEW YORK.

DEVOTED TO MUSIC AND ART.

Vol. VIII.

MAY, 1885.

No. 5.

GLADSTONE'S IDEAS OF CHURCH MUSIC.

It is refreshing to find so great a statesman as the English Premier, says the *Musical Herald*, giving careful attention to church music, and furnishing a paper thereon characterized for the most part by strong practical sense. He considers the use of music by the Salvation Army as profanation, and thinks that the songs used at the Moody and Sankey meetings tend to make the service of song superficial and unreflexive, a statement which we should wish to materially modify.

He claims that church music is more than a study or a fine art: it is a moral agency, with no direct power to save or purify, but able to reinforce our desires, to quicken our sensibility, to minister to the heart's affections. The church composer, like the preacher, has to select, expound, and illustrate his text, to dive into its inner meanings and clothe it with a vesture of song. Church music must be always reverent and congruous with its words. Speaking of the two great divisions of church music, congregational and choral, Mr. Gladstone says that he should augur ill of the vitality of that church which could not enlist the voices of its congregation in the musical service, sooner than he should of that which failed to exhibit its higher developments. The one is a sign of age, and the people at large; the other is for the advantage of those who have a musical ear. As a rule, parish churches should aim at congregational singing. There is often a tendency for the choir to usurp the office of the congregation and for the organ to lead, but not where the people cannot follow. Congregational singing, except in Wales, is faint and timid. The effect of a large body of voices, singing with one heart and consent, is one of the grandest and most inspiring things conceivable. There is something, so to speak, contagious in it. In its very roughness there is magnificence. Some of us, enable us, at all events, to dwell with delight upon the imagination of it. The congregational chant is the basis of our musical service. The original is not "plain chant," as we have it now, but "pleine cantus," which means full or congregational song in parochial churches, and corporation song in cathedrals and colleges. Historically, therefore, as well as by right, English Church song is the people's song. After depreciating the use of Gregorian, Mr. Gladstone declares in favor of part-singing rather than union singing by the congregation. Turning to choir or cathedral singing, Mr. Gladstone says that here, abandoning the idea of worship by the collective voice of the congregation, we seek to fulfill by appealing through the ear to the inner sensibilities of the soul. The foremost places in this branch of religious art to St. Paul's Cathedral, and place the restoration of a soft organ prominently in the middle of the service.

WAGNER AS A PAINTER.

HERE can be no doubt, says Henry T. Finck, that if Wagner had not chosen to be a composer and dramatist, he might have become one of the greatest of modern painters. A German critic, in discussing the Tetralogy, says that "it is especially the pictorial sense of Wagner that is at work incessantly in the Nibelungen; for he has furnished the first impulse for the scenes. In looking at the photographs of Joseph Hoffman's poetically conceived decorations we thought involuntarily occurs that he must have arisen directly from Wagner's imagination and brought forth the corresponding music."

The first scene in "Rheingold," where we see the three Rhine-daughters swimming about under the wild maidens in the "Walkure," riding among the clouds and alighting upon precipitous rocks, filling the air with their weird song; a tree scene in spreading branches, and the forest scene in the "Götterdämmerung," where the river begins to rise and inundate the ruins of the hall, bearing on and accompanied by the surging sounds of the symphonic flood; the magnificent ecclesiastical scenes of "Parsifal," which are like pictures of the Italian masters brought to life—these and a score of other scenes bear witness to Wagner's pictorial genius; for these scenes are described in no further task than the execution of his minute conceptions. In this respect for artistic conception, Wagner resembles Goethe. It is interesting to note, too, that his step-father was a painter, and wanted Richard to become an artist. But the process of learning the technique he did not suit his fancy, and he soon abandoned the brush in favor of the poet-musician's pencil.

OLD-TIME MUSIC.

IN the library of Sir John Goss, recently sold in London, was a transcript of a forty-two-part song composed about the year 1575 by Thomas Tallis. Commenting this fact, the *St. James Gazette* remarks that "To the majority of musicians of the present day the composition of such a piece would be a feat involving too much patience to be seriously entertained, and even among the works known, so far as we are aware. Works of this character are not numerous, but the writer of these words might have known that about the Continent were much given to such exhibitions of ingenuity. In a last century essay on the church music, that era read: 'I am speaking of an age when everything was scholastic; when there were schoolmen in music as well as in letters, and music had its Master Giles and its Dr. Bull, who could split the seven notes of music into as many varieties of Aristotle. A descendant of thirty-eight portions of sundry kind was the wonderful work of Master Giles; but he could produce to the astonished reader (not hearer, for the hearer would know nothing of the matter) a piece of harmony of will for parts.' The same writer gives us the following amusing description of the intricate music which prevailed in England at the time of the Reformation: 'They' (he is speaking of the Epistle and Gospel) 'were all sung not in a simple intonation or chant, but in this mode of the figure descent, in which the various voices following another, according to the rules of an elaborate canon, were perpetually repeating different words at the same time. One extreme of this may suffice, and a more ridiculous one can hardly be conceived. The genealogy in the first chapter of St. Matthew's gospel was the work of music; Abraham, the tenor, in defiance of nature and begueting Isaac, the bass, in defiance of nature, begueting Isaac, and the treble begueting Joseph and all his brethren.'

can endorse every word of the following article from the *Musical Herald*. The evil it traits of is not limited to the longitude of Boston.

Among churches there is a growing sentiment against the practice called "candidating" for a pastor, and there might be great improvement in the matter of candidating among choirs. Especially do we wish just now to protest against the gratuitous services secured in some churches by management of the injunction given in 11 Corinthians vii, 21: "Providing for honest things, not only in the sight of the Lord, but also in the sight of men." The instances of such delinquency are not remarkable rare, and several have lately come to our knowledge.

"Rise to remark,"
"And sing a plain,
That, for ways that are dark
And tricks that are plain,
Some music committees are peculiar."

A church wants a soprano. Miss Blank is a young lady who sings well, has studied hard, denying herself almost every luxury of life, in order that she might meet, at least, a part of the necessary expenses which fall too hard upon a father in humble circumstances perhaps a widowed mother. She would like the vacant position, and however, if she chooses to come and sing one Sunday day without charge, they will be so magnanimous side of our people and make a favorable impression. Sometimes, they pay the car-fares.

This process has recently become known, until, for several months, the vacant position has been confided by aspirants, the committee meanwhile gratulating themselves upon their economical administration of the church finances. All situations in the choir, and not infrequently the organist's position, are made to minister to the greed of periblers who seem to think that any sort of conniving is justifiable, if it is only done "to help the church along."

There are also organists who take the contract to furnish a choir, and then pocket the pay while they wheedle singers into gratuitous service, and the church wastes its hands of all responsibility in the matter. It is easy to see this to be all credited to the organist, even though they may be able to point to a list of names, as in any other that "the laborer is worthy of his hire," and in such cases these we mention, those are made to pay, and so it is at least able to bear it.

If singers are money having for even one Sunday there is no reason why they should not be paid for their services. The service is true concerning singing or playing for church entertainments. Why should all fairness and justice cease the moment we move in church music? Music is plentifully bestowed upon theatres, concerts, the opera, and all kinds of shows; but, when it comes to matters connected with church service, the expenses are very hard, and we must reduce our expenses, which means, quite generally, cut down the choir to starvation price, and put the section half what he ought to receive, because he can not afford to be idle.

It is high time there was a reform in this direction, though we are aware that, in many places, the wrong has so long been sanctioned by custom that people will not look at the matter in this light; and such will doubtless insist that we give the matter too strong a color. Yet we know whereof we affirm, and can give names and dates in proof, if it were necessary.

Kunkel's Musical Review.

KUNKEL BROTHERS, PUBLISHERS.

816 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., LL.B.,

EDITOR.

SUBSCRIPTION.

One Year (with premium) \$2 00
Six Months (with premium) 1 20
Four Months (with premium) 80
Single Copy 25

For premiums offered, see page 158. This includes postage on paper, to all points except St. Louis. St. Louis subscribers must add all the rates of 25 cents per year to their subscriptions when they wish to receive the Review by mail. This is due to the peculiarity of the postal laws, which prevent newspapers from being sent at second-class rates in the place where they are published.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

MUSIC teachers, as a rule, make great pretensions of love for the art of music. As a rule, also, those pretensions are false pretenses; their interest in the "divine art" being very accurately measured by the dollars and cents they can manage to eke out of the music trade. You would expect them to be at the head of all musical enterprises, or at least, to support by word and deed all worthy enterprises of that nature; as a rule, however, they have not energy and business tact enough to originate anything, and altogether too much petty jealousy and fear that some other teacher might, through such enterprises, get a pupil upon whom they have their eye, to have a word of encouragement for the musical undertaking of which they are not the head and front. If you get up a concert, made up of the works of modern artists, they turn up their noses at the programme—it is not classical enough. If you prepare a classical programme, their precious noses still point heavenward; the performers can not interpret classical music. In any event, they stay away, and keep away all those whom they can influence. These people are clogs upon musical advancement. But music advances in spite of them; their shallowness is becoming more and more apparent; every day some of them are being weighed in the scale of an intelligent public opinion, found wanting, and dropped. A few decades at most will work a change—the time is coming when there will be no room for the ignorant, self-sufficient, small-minded and smaller-hearted "Professor of Music." The sooner it comes, the better. The "professors" of this sort need not starve—there will still be boots to black and streets to clean: they can still fulfill their true vocation.

In our last, we reproduced Mr. Bennett's first paper of "Observations on Music in America," and promised our readers that we would give them the subsequent papers of the series as they appeared. The first article, as doubtless all our readers noticed, was a speculative introduction which naturally led up to a full discussion of the subject announced. The papers have, however, come to an abrupt end, number two being the last. This second paper is not worth reproducing, being made up almost entirely of the account of Mr. Bennett's visits to three American churches and the Mormon temple at Salt Lake City; for this reason, we omit it entirely. Mr. Bennett, at first glance, seems to have wasted all his material in building a broad foundation, before which he at last stands trowel

in hand, but without brick or mortar. Viewed in the light of what he has done, his own-fellow-just-watch-me-and-see-what-I'm-going-to-do introduction sounds, nay, is, foolish. Mr. Bennett, is no fool, however, and it takes no great amount of assent to see that he has suddenly become silent, after giving expression to a few trivial and insignificant facts, not because he had nothing to say, but because he concluded not to say anything. What influences were brought to bear upon Mr. Bennett, to induce him to keep his opinions to himself, we can not say. Perhaps the publishers of the *Musical Times* feared such a series of articles would injure their circulation in this country—a very mistaken idea, we think—perhaps Mr. Bennett disliked to be drawn into a controversy with his American cousins, or perhaps he may intend to pay us another visit and make more extended observations before he pursues the subject further. If the fear of hurting the *Times'* circulation in this country is what has silenced Mr. Bennett, it is a tender to him our columns for the fullest and freest discussion of his subject, for, while we do not think we should agree with him in all things, we have no doubt that a series of articles from his pen, such as he evidently contemplated, would be useful as well as interesting to all lovers of music in America.

THE VAN ZANDT INCIDENTS.

VAN Zandt, the American *prima donna* with the Dutch name, has given the German editors of American music journals an opportunity of pouring the vials of their Tenthredine wrath upon the heads of the hated French. As it does not hurt the French and seems to assist our *confreres* to digest their *sauer kraut*, it might be well enough to let them brandish their harmless weapons at the unseen and unseeing foe across the water; but we believe in fair play and the facts have been so completely distorted by most of the journals that we have spoken of the Van Zandt incidents that we think we owe it to a brave and generous people—a people whose sentiments toward this country have been practically exemplified by their magnificent gift to us of Bartholdi's gigantic statue of "Liberty Enlightening the World"—to briefly discuss—no, not discuss, but simply state, the undisputed and indisputable facts which have given rise to so much gratuitous abuse of the French people at the hands of men affected by that disease so common beyond the Rhine—Gallophobia.

Miss Van Zandt was a favorite singer at the Paris Grand Opera. Some two months ago she appeared upon the stage in a state of incoherency. The entire audience thought they saw in her actions unmistakable signs of drunkenness and began to hiss the singer who, apparently too drunk to be able to preserve a steady gait, retired from the stage in the midst of the indignant clamors of an outraged public. The following day, the Parisian press related the incident, commenting generally in severe terms upon Miss Van Zandt's conduct. It was claimed by her friends and herself, however, that it was a steady gait, retirement from the stage, that such was the fact, what follows? Simply that Miss Van Zandt was unfortunate in seeming to be drunk when she was only ill. To the audience she looked drunk; they had no doubt she was drunk and it was against this apparent drunkenness that it arose as one man to rescue and rebuke what would have been an insult had Miss Van Zandt been really intoxicated. The action of the audience must be judged from the stand-point of the audience, whose eyes told them that the *prima donna* was "drunk as a Lord." From that standpoint, the action was not only justifiable but commendable, for if artists with a weakness for the

bottle have not enough self-respect to avoid coming upon the stage in a state of ebriety, the public owe it to themselves to insist that such persons shall retire to some private spot, at least until the fumes of their too generous libations shall have escaped sufficiently to allow them to act with some slight regard for the common proprieties of life. This was all the Parisian public did, and we fail to see them any less sensible, more so than circles in which French morals and manners of which it is made the occasion. True, even after Miss Van Zandt had denied having "taken a drop too much" a number of papers and the mass of the auditors continued to claim that the cause of the young lady's illness was alcohol, or, may be, very wicked for five or six thousand people to insist upon believing the testimony of their own senses rather than the statements against that testimony of an uninterested party, but it is certainly not unnatural. The same number of Americans or even of Germans would probably have done the same thing, and we do not see even in that any evidence of that total depravity which, according to certain guttural Boanergesses, is so essentially French.

Miss Van Zandt, finding the climate of Paris rather warm for the time being, went to St. Petersburg to cool off and to recuperate her shattered health. Then, she returned to Paris and the stage of the Grand Opera, where she was to open in "Lakme." Of course she came not to be forgiven, not even to forgive, but to triumph over the wicked people and the more wicked critics who could so far forget the respect due to a queen of the stage as to believe their own senses rather than her word. As she was attacked on the subject of morals, she called to her assistance one whose moral status is well-defined, Sarah Bernhardt. The guileless Sarah wrote a letter to the angelic Van Zandt, in which, after telling her that she had been treated very unkindly, she presented as a balm to the artist's wounded feelings the following fragrant bit of rhetoric, which we beg the pardon of our lady readers for reproducing: "One cannot prevent curs from—raising their legs against monuments." This letter Miss Van Zandt gave to the press for publication. We see but one palliating circumstance possible in this case, and that is that, at the time she did so, she was suffering from another attack of "illness." Is it to be wondered at, then, that when "Monument" Van Zandt made her re-appearance, not on the first night, for the house had been carefully packed with her friends, but on the second, when the "curs" of the public and of the press were admitted, they should have resented the fresh insult added to the old injury and made Miss Van Zandt's further stay at the Grand Opera undesirable, if not impossible? Would not any self-respecting public have done as much?

If, at best, Miss Van Zandt was unfortunate in her illness mimicking drunkenness so closely as to deceive every one who saw her, she was not only unfortunate, but unwise, in seeking as indorse of her private character a well-known bankrupt in character, and she was not only unfortunate and unwise, but also grossly immodest, insolent, and un ladylike in using Bernhardt's filth to throw at the heads of those who saw her, she had nobody to blame but herself, for when she was hissed off the Parisian stage she received only her just deserts.

Tell your friends about this magazine: explain to them that each number contains in music alone more value than the cost of a year's subscription. Then ask them to read the contents of any number and tell you whether they can afford to longer do without the regular visits of KUNKEL'S MUSICAL REVIEW.

A GOOD PIANO TOUCH.

THE first efforts of the piano teacher should be devoted to the acquisition by the pupil of a good touch. This is more difficult to acquire it, although it is more important. The future unfolding of fine technical ability, of which it is to enable the player to express himself, and to be effectively, depends entirely upon a correct touch. All teachers, and all persons of common sense, for that matter, know that if incorrect habits are once settled, it takes much more time and study on the part of the pupil—and more ingenuity on the part of the teacher—to undo and acquire the better ways. Bad habits arise from crude natural playing and are about the same in all pupils. One must, therefore, from the true to nature would be the best and most efficient in their result, but this is true in a very particular sense only, in another sense it is not true. We can never prompt the individual to commit acts from the most brutal to the noblest. We must, therefore, strive for the highest in nature, which, applied to life or to its ideal mirror, art. We can not, it is true, ever leave the limits of nature since, no matter what degree of cultivation we may attain, it is always the result of natural forces.

Crude natural playing upon the keys of the piano is caused by the difference in force, among the muscles of the fingers as well as between those of the wrist and the arm. The beginner, shuns the weak fingers and naturally resorts to the strong, instead of practicing the weaker members until they become strong likewise. According to correct training, the pupil must learn to raise the fingers, each separately, without the assistance of any other force, but the untrained player, making a strike from the immediate results, lifts the whole hand and jerks the fingers upon the keys by means of wrist strokes. This produces the ugly hand push or wrist jerk, which is fatal to good quality of tone, and has the additional disadvantage of leaving the fingers weak and untrained. This natural fault is of itself sufficient to limit the progress of the pupil to a certain point, for the simple reason that the fingers cannot learn to play fast and smoothly enough, particularly which are easy to alternate fingers, correctly enough, as to the choice of the fingers the natural player prefers the strongest fingers, and the weaker work unaided—consequently untrained. With such defects the middle and third (third) has to do its own work and also that of the fourth, the fourth is completely neglected, and by contrast with the exception in rare cases, it does not seem to occur to the natural player that tones must be connected, one lasting into the other begins.

This important point, from which the whole art of a beautiful style of playing or singing has been evolved, cannot be disregarded without making expression, phrasing and shading an impossibility. A mere staccato rattle is produced resembling the music of uncivilized nations or savages. Just as a house cannot stand unless its foundation is good, so can there be no beautiful art unless certain fundamental principles have been well secured. These principles are exactly the same in all instrumental and vocal music, and the piano teacher, beginning his first period.

Which the pupil should learn to do from the beginning, is to hold down the keys, not to leave them until the next is being struck, in such a manner and in such a way as to perceive the continuation and blending of one sound into another, and the joining of key to key and sound to sound is practiced exclusively until it has become a habit. The player, the staccato, or short striking of the keys, is a poor contrast to the legato, comes in at a later point of study. Let the pupil learn, first of all, to raise the finger previous to striking, then to hold down the key while the next finger is raised and brought down to produce the next tone. At this very moment, but not sooner, the finger that has just been struck, is not allowed to leave the key.

This manner of playing is necessary to give key to key and tone to tone, producing a series of sounds so perfectly joined to each other that no intervention of the eye is observed. The pupil has now learned to "hold and raise" the finger in a variety of ways, at the same moment, the foundation of correct touch is being laid. The most essential part of a good touch required. The most essential part of a good touch, by which the tone is produced by pressing the key, without raising the fingers, belongs to a later period of practice and is not the work of the artist. The beginner is apt not to get it, and must be prompted to acquire it generally develops the wrist-jerk, and get tone. The premature endeavor to

learn the more hidden pressure-touch is, therefore, to be dreaded. The raising of the finger, on the other hand, associated with a perfect legato, teaches the pupil what is required and what a good touch really means. When the finger is raised, the battle is nearly won, and when, after thorough practice, the player is able to execute a perfect legato, he has won the battle that results in good, can be introduced.—Art Critic.

HEBREW AND GYPSY MUSIC CONTRASTED.

FROM the Hebrews, an opulent and refined people, and musical people—a people, without a country—it is an abrupt yet not wholly unnatural transition to pass to the world of homeless wanderers, and in diametrically opposite circumstances—the world of Gypsies. By this passage we are transported from luxury, wealth, an elaborate cultivation, into what may be called the howling wilderness of art; a wilderness, however, teeming with interesting natural productions, which can do better than avail myself of the distinction traced by the Abbé Litzl in his book on the music of the Gypsies, which, while it is exaggerated though it be in style, contains much ingenious speculation and more curious anecdote. He points out, his wilderness, through all the circumstances of their dispersion and persecution, consequent on their isolation from the families of Christendom, the Hebrews have retained their individuality, and have preserved the strictest adherence to antique rule and law—the Gypsies have vindicated their peculiar character by irreclaimable lawlessness, and while wandering about as chartered or unchartered libertines among civilized folk, have clung obstinately to certain characteristic habits, which are mere expressions of lawless individuality. Whereas the ancient people possesses a grand language and a book, which, apart from its religious character, is the only record of the ancient swarm has only a jargon, and what may be considered termed a slang literature, of which the only records are the songs and dances, and this separation of two noticeable families of the human race—a separation as wide as that of day and night—has, in one respect the families are similarly situated—in no other respect. As illustrated in their dealings with the art here treated. Whereas, the Hebrews have inherited or acquired the most refined and cultivated of its form and excellent in its glory; whereas, during a century past, they have contributed to modern art some of the most complete creators and interpreters that have ever existed—such as Mendelssohn, Meyerbeer, Pasta, Rachel, Abraham, Ernst, Joachim, Moscheles—the members of the Gypsy horde, though they universally show aptitude and proficiency to a certain point, in the devices that charm ear and eye, nevertheless advance beyond indication and capricious wilfulness. Gypsy music is of very limited value, if disconnected from the Gypsy performance of it, and from the impression made by it on those who, for the sake of sensation, will endure and relish anything, no matter how eccentric it be. Comparatively few, however, are exactly the same. The Gypsy, one or two, which possibly own some such parentage, have passed into the world's store of melodies. The Gypsy is the only creature who, after him the Abbé Litzl, in his "Rhapsodies Hongroises," who has used them heartily; and close as the Gypsy is to the world's store, yet the folk are to be found burrowing in the cliffs embossed with vine and oleander and Indian fig that the Gypsy, in the most strictest and most tedious way across some Transylvanian waste, it is not easy to define or specify in what the style of which marks its oriental origin, and a certain fertility of improvisation in which the instructions of the players are encouraged to give vent to their fancies as they fancy.

The voices of the Gypsy singers are generally defective, and this may be not altogether owing to the coarse, vulgar, and barbarous life, and to their fondness for drink—the natural poverty and offense may belong to the race. I can call to mind no noble voice, and no noble voice, and no piercing screams emitted by a troupe whose performances I heard in Granada. How, with so much of the feeling for the music, and the people possess, they can endure discords so atrocious, a matter only to be explained by the separation of the sense of the music from the sense of the tone and sense of the music. I was assured that they were practitioners of the lowest class. They were, however, possibly none the less genuine for not

being trained, tamed and sophisticated for public exhibition as the more notorious Gypsies of the Triana at Seville. And indeed, it is of bringing this very subject the Abbé Litzl tells us that the real, pure (or rather impure) Gypsy style is to be heard in greater perfection among the wild and hungry than in Russia. The far-famed Gypsies of Moscow—among the most deadly and dangerous of all the corrupt society of the world, as he tells us, made up for show. Of all show things, show nationality is the worst.

The race has, however, been the same, and the violin, in some form more or less primitive, goes everywhere. To this the Gypsies add the cymbal; and the pair of tambourines, the basins clashed, or the other, and against the wall, or the wall of call by that name, but a sort of wicked dulcimer whipped by the player. The name clings to instruments of its class, handled by gypsies, as does the name *vielle*, *viola* or *girona*, among the of the hardy-gypsy family. There was one, only a few years past, played on by a poor old woman in the London streets. Perhaps the name may be accepted as defining a harsh and stinging tone—*scandalo* defines harpsichord in Italian. The Hungarian Gypsy cymbal, the Abbé Litzl says—on what authority I cannot ascertain—dates from the fifteenth century. The player on it and lengthening certain passages, in accordance with the taste of the moment. The Abbé gives curious anecdotes of the wild and lawless gypsies when domesticated in Transylvanian households, and their habit to accompany armies on the march as musicians so late as the time of the last century. But I fancy (save in such a minipalmy days of the Gypsy musicians are over, and that we shall hear no more of such prodigal doings of the Hungarian noble who bound up a vagrant violin player as a pet, and by his notes. Year by year they must fade out, and be absorbed into the world of more civilized races.

I can not close these paragraphs without pointing out, as among many marked characteristics of the kind which distinguish him, the felicitous adoption of the word of gypsy music by Weber, in his "Preciosa" material. The Abbé Verdi, whose use of material is habitually original, and who enters into the most conventional forms, been without exception, the Gypsy music thrown into the beginning and close of the chorus which opens the second act of "Il Trovatore." Those of us who recollect the audacious incorrect performances of M. Kieny, the violinist, who for a time sojourned in London and formed part of our Majesty's private band may recall, as the sole merit which they possessed, some fringing the wild humor and fire with which the music of this vagrant race may be credited. Gypsy music is a weed of the strangest form, color and fragrance; one hardly to be planted in any orderly garden.

Lastly, with reference to Eastern origin and influences, the music of Spain must be touched on a subject full of perplexity to all those persons who connect themselves with a theory of the connection of the arts. Such a theory is untenable as regards music, supposing connection to imply contemporaneous existence; and its utility can be proved in no more completely than by reference to the music of Peninsula. What need is there to revert to the days of Spain's pomp and power? What need to refer to the days of Eastern domination had ceased there (how wonderfully represented by its monuments!) there could arise and flourish in the schools of painters, of dramatists, of poets, of novelists, and of the dividuality challenged—if they did not surpass—their brethren in the Kingdom of Europe; and these, not always artists, started because society had no room for them—but men cherished by magnificent persons who delighted to surround themselves with the most brilliant and the more-giving and luxurious. Yet more; the Roman Catholic Church, to whose patronage as distinct from precedence, the Gypsies have been one of her most august thrones in Spain, around about that throne her cathedrals with their reliquaries—her her altars, started because society lay every gift they possessed on the altar. Further, that the people of Spain inherit a graceful attitude for receiving the Gypsies, and that they are predicated from their noble bearing, from the picturesque fancies of color dress, from their in-born, inbred countenance, and from their traveler-fans among few, if any, continental folk.—F. H. Chorley.

EDUCATING THE MOB.

WHY do you not write something that the people can appreciate?" was asked of a young man whose study was inundated with unsaleable MSS. of his own composition. "I will," he replied, the mob replied the student. At first this appears a most charitable and estimable idea, an excellent means of educating the common people starting in the artistic world; but if one comes to analyze the phrase, "I wish to educate the mob," it may be seen that it agrees that in the way it is usually said it becomes the most selfish and egotistical expression that a young man can give. It is an egotistical remark from the fact that he arrogates to himself the title of "a model for universal example," instead of leaving other people to confer such a distinction upon him; it is "selfish," for he wishes to fester the mob; it is with his own ideas, however distasteful such ideas might be. To such aspirants a few words will not be out of place. Always assuming that they are superior to "the mob," let us remind them of this one fact, if they wish to raise the staccato tones of their less (worldly) successful brethren, they must discuss a subject in a different way, and improve their "higher life" by degrees. For they must bear in mind that he is the greatest artist who can afford to be so; and in other words, he is the genuine artist who can play with his art.

This educating the mob is a self-down is by no means an easy matter; it requires skill of no mean order; for if a man be not very careful he will get down to the mob's level. The reason for this is, because he will probably find his new sphere more remunerative than the one he has but recently quitted. He will discuss a subject in a different way, and improve their "higher life" by degrees. For they must bear in mind that he is the greatest artist who can afford to be so; and in other words, he is the genuine artist who can play with his art.

A savage is not converted by means of force, but the rather by good precepts and examples of the influence of the Christian faith upon individuals. Neither would Wagner, or any other man of interest the masses; for we must bear in mind, what is termed "the mob" can only be educated up to a certain point, and then it must be left to their own devices. We look around us. What do we find most appreciated among the masses? Melody! Something that can grasp, something that can be understood in its delight and gratification, and it is through this melody or tunelessness that "the mob" must be reached.

To again draw a simile from religion, would any man with an ordinary amount of common sense talk theology to a crowd of ignorant people who wished to convert? Would he not rather get at the recesses of their hearts by means more familiar to them? Would he not rather speak to them in their own words, and so find out what they most understood and appreciated?

It is so with the musical education of the masses, let them have what little music they are capable of grasping, of a "refined character." Give us something with music in it, and they will have it. No, it seems that those, generously disposed, who have the musical welfare of "the mob" at heart, seem determined to give them what they cannot understand or nothing at all; they do not let the part of good musician, and a lower order of music to listen to classical music. It is as arbitrary on the part of a lower order of musician to expect the mob to be additors to a few of the late comic songs.

There is one society in existence that is doing an admirable work among what is termed "the mob."

We allude to the People's Entertainment Society, and the results are eminently satisfactory; but classical music is not forced upon them, although "vulgar music" is excluded. They are made to properly wish to urge the desirability of more good popular music for the masses. It is indeed a great field of labor, and a most interesting one, worthy also of all our energies and good will. The mob is often a great enemy of a sneering manner, but we must maintain that it sets a standard of example of consistency to many of its more refined kinsfolk, who despise the mob because it is the thing to do, "don't you know?" and not from any pride of the same.

Those who are about to commence their careers in the musical arena, it will be well not to think unkindly of "the mob," for after all it is the great support of the artist, and it is well worth consideration at your hands. For come what may, let love for others' advancement will give life and animation to severe toil; it will, when life has passed away, make our works of value, and our past exertions of much avail. This benevolent feeling will make sacred your wish for fame, without which it will be but a selfish desire; with it, we may add our part (small though it may be) to the great work of the world.

Although ambition very often brings that perseverance and steady labor which is so necessary for the artist's advancement, still there is a danger, which would warn the student to eschew that perpetual reaching out after something which his conscience tells him he can never obtain. The student would warn the student to eschew that perpetual reaching out after something which his conscience tells him he can never obtain. The student would warn the student to eschew that perpetual reaching out after something which his conscience tells him he can never obtain.

Lawless is young ambition's ladder.
Where the climber upward turns his face;
He then upon the ladder turns his back—
Looks in the distance, scorning his degree
By which he did ascend.

—Musical Opinion.

THE ERL KING.

IF there was a work of inspiration, Schubert's "Erlking" is one. The composer had the poem for the first time, and was fascinated and mastered by its eldritch spirit, and sat down and translated it into immortal music as rapidly as his pen could follow the paper. Fourteen years afterward,

When Mme. Schröder-Devrient visited the venerable author of the ballad, he sang it to her, and was visibly touched by Schubert's sympathetic treatment of the subject, and, kissing the fair forehead of the vocalist, he exclaimed: "A thousand thanks for this grand artistic performance. I heard the composition once before, and I was so moved by it, I was so moved by it, this, the whole becomes a living picture." For the tone-poet, in this particular instance, excelled the words. The little darkling child of the forest in the forest by a few such phrases as "Durch Wind," and "Schellen," often, when the composer conjures it up before you, and supernatural malignity, and the wailing and moaning, the grinding and clashing of the storm-tossed boat, the clanking of the mill, the unearthly voice of the demon, the plaintive accents of the dying child, the suppressed dread of the father, and the mute agony of the mother, as he reached the threshold of their home, and the corpse was lying cold and stark in his strong, Schubert's "Erlking" is a work of art, a masterpiece of the art of the "unique" genius, as Carlyle calls him, asked to have the "Erlking" played to him.

A REMINISCENCE OF JENNY LIND.

MET old Captain Thomasson in 1879 in the Gait House rotunda. Being in his genial, humorous mood, I asked him if the newspaper article of his was true, said to have been told by him several years before, that he had seen Jenny Lind at Niagara when she came there to see the falls. He said that she was the brink of the cataract, and with streaming hair, and a look of intense interest, he saw her. He had condescended to her sight of so grand an exhibition of his own.

Yes, said the captain: "that was in the early spring of the year, and my yacht half way down the falls from the edge of the river below the ice springing up from the bed of the river below to the water as it fell. It was a magnificent sight, and the great-hearted lady could not restrain herself as she saw it. I never shall forget her prayer to be made a better woman to severe toil; it will, when life has passed away, make our works of value, and our past exertions of much avail. This benevolent feeling will make sacred your wish for fame, without which it will be but a selfish desire; with it, we may add our part (small though it may be) to the great work of the world."

We had been together then for nearly a month. I had Miss Lind and her party as passengers from New Orleans to Louisville. The trip down I had carried hundreds of the first people of the South to leave the city, and I had seen many of them come all the way from Memphis and Little Rock and Vicksburg, but when they got to New Orleans there was but one name that I had seen before, and many of them came back with me unsatisfied—they had rather be on the same boat with Jenny Lind than to stay for the day or two or more in New Orleans. When we were fairly on our way up the river, one of the ladies—she was a great deal older than I was—said to me, "I had seen her afterwards the wife of one of our foreign ministers—came to me and asked whether it was really true that Miss Lind meant to keep her state-room all the way to Memphis."

Of course not, said I. "Everybody comes to dinner on the boat."

Those were simple times. The captain of a Mississippi steamboat was a person of more consequence, then, than the commander of a war steamer is to-day, and Captain Thomasson was the most noted of all the captains on the Father of Waters.

"Of course not. She'll be at dinner to-day," I said. "I was at dinner with Barnum, the showman who was managing Miss Lind."

"Barnum," says I, "Miss Lind getting ready for dinner?"

Barnum looked up surprised. "Why, no!" said he. "Miss Lind eats her meals in her room."

"Not on my boat," said I, for you see I didn't want to disappoint the ladies. Well Barnum and I argued it awhile, and then I agreed to take to Miss Lind the room. The pleasantest voice I ever heard said, "Come in."

"Miss Lind," said I, "I am the captain of this boat. There are twenty ladies on board—ladies of the first station in America—whom I brought again to-day, and I want you to come down to New Orleans to hear and see you. They couldn't wait even to the door of your concert room for the crowd of admirers who are waiting to see you."

My dear captain, said she as pleasantly as could be, I don't mean to hide myself; why should I?

"Come and sit at my right hand at dinner," said I. "It is nearly time for the bell to ring."

"We're great glad to be said the great lady. And when dinner was ready she came out of her state-room smiling, and bowed to everybody in the ladies' cabin, and then she came to my room."

"Will you not do me the honor to introduce me to the ladies?" she said, and I introduced her to all the lady passengers who were on board, and she bowed to all the ladies, mind you. It was the most pleasant dinner I ever had. Miss Lind was curious about everything, and she asked me to play the grand piano, and Miss Lind—got to be great friends, and the lady admirers visited Mrs. Goldschmidt, after her name was given to her."

After dinner the tables were cleared away, and Miss Lind sat down on the sofa at the end of the cabin, and she was the first to get up and sing, and when the clerk's office, "Barnum," said I, "I won't miss Lind singing something for the ladies."

"Captain," said I, "I am the captain of this boat, and I want you to come down to New Orleans to hear and see you. They couldn't wait even to the door of your concert room for the crowd of admirers who are waiting to see you."

"My dear captain, said she as pleasantly as could be, I don't mean to hide myself; why should I?"

"Come and sit at my right hand at dinner," said I. "It is nearly time for the bell to ring."

"We're great glad to be said the great lady. And when dinner was ready she came out of her state-room smiling, and bowed to everybody in the ladies' cabin, and then she came to my room."

"Will you not do me the honor to introduce me to the ladies?" she said, and I introduced her to all the lady passengers who were on board, and she bowed to all the ladies, mind you. It was the most pleasant dinner I ever had. Miss Lind was curious about everything, and she asked me to play the grand piano, and Miss Lind—got to be great friends, and the lady admirers visited Mrs. Goldschmidt, after her name was given to her."

sings. Perhaps you've a thousand dollars to spare about you? Offer her that—and then she'll tell you to go about your business."

"All right, Baraun," said I, "we'll see."

Well, then, I went into my pantry and got my nigger band together. There was a splendid young boy among 'em who had such a voice as you never heard. I was younger then, by considerable, than I am now, but I could never hear that boy sing one of his plantation songs without tears coming into my eyes. But I thought I'd try him first. So one of the boys kept time on his right knee, and the other sang over his song. It was about a yellow girl who had been sold off into slavery from her Louisiana home into Georgia. I always, thoughtfully, made it up to myself. I never heard the words or the music before or since. The words didn't exactly hear the music, nor the music hear the words in the opera, but I knew it would do. So I got the boys together in the cabin, and after they had played a while the boy sang his song. Miss Lind listened from first to last, and there were tears in her eyes, too, when it was finished. I don't exactly know how it was, but a few minutes afterwards she was at the piano, and sang first the music of that song, as well as she could remember it, and then evening, either, but every evening that she was on the boat. The pianist of her troupe played too, and many other members of the company sang or played, and my ladies, also, and there were tears there were never in America before or since.

We were to be great friends, and when we reached Louisville, and my boat laid up on account of the ice, she urged me to go with her to New York. It was on the way that we stopped at Niagara. I tell you, sir, that she was the greatest and most beautiful and the best woman I ever knew."

"Think the captain keeps a few little flowers and such trifles that date back to that time, and show him by this to date. He has never married, I believe, though he was a comparatively young man in '30."

THE TRUE STORY OF "FAUST."

THE history of the opera of "Faust" is one of the most instructive to the artist-reader. A calm philosophy spreads over us when we observe the career of one of the most popular of modern works of art, the three phases of manner, critics and composers. Gounod's "Faust" is a masterpiece when he was just twenty, the idea of making an opera of Goethe's poem was smoldering in his brain for years. He then made the acquaintance of the future librettist of "Faust." The librettist in France is a different animal to his brother elsewhere. He has high aims, a great sense of the dignity of his art, and heaven knows what ideas of the importance of his part in the joint work of himself and the composer. No one can fail to admire the deft way in which the authors of the libretto of "Faust" have adapted the original story to musical requirements. This was partly the result of the enthusiasm with which the task was undertaken. "Dear sir," cried Jules Barbier to Gounod, "if you really wish to write a 'Faust,' am you and lay every care aside, consecrate myself to the work!" The authors and the composer set to work, happy as a newly-married pair.

At this time, M. Carvalho was the manager of the Théâtre Lyrique, and M. Carvalho was singing "Faust" in Victor Massé's "Le Tintin." There are three varieties of the theatrical manager, the manager who snubs and insults you, safe in him to be kicked; the polite manager, who allows us everything, and forgets you as soon as you are gone; the manager who is a man of letters, and who, as long as his impulses last, is a man of letters, patron and partisan. M. Carvalho seems to have been of the third variety. He was thrown into an attack of enthusiasm by the idea of "Faust," and immediately took up the idea of producing it at his theatre. Hope infused fresh energy into Gounod's breast, and he began to compose. He knew what storms and eddies had yet to be endured and avoided before "Faust" should see the light of the proscenium.

One day he called upon Gounod in his room at the Académie. The manager asked him, "What is the matter?" inquired Gounod. "Ah, my dear friend," replied Carvalho, "I can't play any longer. I'm tired, and I'm tired, because there is a 'Faust' coming out at the Porte-Saint-Martin, which will be ready before ours, and which will take all the wind out of our sails."

"But," replied Gounod, "I should imagine that the public which goes to see a coarse melodrama has two very different bodies, which live in two entirely different worlds. That doesn't matter." Martin is going in for spectacle, and can't struggle against that.

"You are right," said Gounod, "but the idea of a sense of humor, otherwise, is the idea of a work of genius like 'Faust' being denied the day produce a play of the same kind, is infinitely comic. Scarcely appreciating the situation, Gounod, a second attempt on Alphonse Royer, at that time director of the Opéra, and he went to Carvalho, who offered him a consolation. "Find another subject," said he. Gounod's answer was just what one might expect from such a man. "I have no heart for anything," said this unreasonable artist. "I am like a lover separated from my mistress, and I am incapable of taking of anybody else." However, he overcame this sentimental feeling, and the "Mélécien lauréat lui," based upon Moullé's comedy of the same name, was sold for 4,000 francs (\$800).

Meanwhile the Porte-Saint-Martin drama had been put to rest. There was no chance for the opera, which was put into rehearsal in October, 1888. "Faust" had passed through the first stage of the managers. It was now in the hands of the critics.

It is amusing to take up the sporting papers after the races, and read the articles of the racing prophets. The glorious uncertainty of expert judgments is so comically exhibited in these prognostications, unimpeachable—except by the victory of the outsider. This is what people thought about "Faust." "It is a good natured friend to Gounod," said one. "It is a great success," said another. "Faust" may be a great success, but there are things in it which may kill the piece. For instance, the Garden Act! Only think! An act which lasts more than an hour, and contains nothing but a love-scene by the light of the moon! You must cut boldly; every one will be asleep over the last ten minutes of the act. On the other side, you have in the fourth act a cathedral scene, which falls very flat—and the death of Valentine—dilemma! On the one hand, the "Soldier's Chorus" and "Old Men's Chorus" and the "Soldier's Chorus" and said, "You see, you can write melody; why not cut the last ten minutes of the act? For the act, M. Soudo, a leading critic, simply observed, "I n'écrit pas," and after seven representations M. de Choudens, an unknown publisher, bought the rights of "Faust" for France and Belgium for about \$2,000. Later on Gounod sold the rights for Germany to Bock & Co., of Berlin, for \$200. He then disposed of the publishing right to an English firm for \$600, and by neglecting to register his author's rights in time, lost forever all claim to his fees.

Such were the beginnings of the opera of modern times, and one that bids fair to delight our children's grandchildren.

FRANZ ABT.

FRANZ ABT, the most prolific, and probably the most popular, of the song-writers of the present generation, was born on the 15th of May, 1840, at Ellenzburg, in Prussian Saxony, on December 22, 1810. His father was a Lutheran clergyman, and his mother's early education was directed with a view to his becoming a minister of the Gospel in the Lutheran Church. But the father was also a musician, and young Franz was taught the elements of music at home, and while in the University of Leipzig was permitted to conduct the study in the famous Thomas-Schule. His first composition, a violin and piano, "Singing has always been my passion," was written at this old school, and it probably was because of this love of music, and his own musical talent, that Franz had hardly completed his first year at the University when his father died, means to support himself and his wife and children. He gave up all thoughts of the priesthood and became a teacher for awhile, keeping up the study of music, however. His first composition, a violin and piano, "Singing has always been my passion," was published at Leipzig in April, 1841, and soon after, while still a youth, he was appointed conductor of the Philharmonic Society at Leipzig. He married in September, 1841, and was appointed conductor of the Philharmonic Society of Zurich. Other musical organizations in that city received attention from him, and he was soon busily employed in training men's voices, for

which he composed many part songs. It was at Zurich, and in 1842, that "When the Swallows Homeward Fly," also known as "Agathe," was first sung by Fraileiter, who sang it with much success, and was published by the publisher with much favor by the conductor, a publisher willing to risk printing it, with its six companions, in the twenty-first anniversary of Abt's of Stuttgart, made the venture, and a success it was. Abt it proved. Within a year or two Abt was known all over Germany, and youths and maidens everywhere were singing his songs. In 1843 Abt went to Brunswick, where he acquired many dignities, and was appointed director of the *polytechnische*, and director of the *Realschule*, among them. He was one of the directors at the great festival in Breslau in 1853, September 29 to October 1, 1857, the twenty-third anniversary of Abt's election as *Capellmeister*, was celebrated with a concert of a musical sort at Brunswick. Confratulatory letters and telegraphic dispatches came from all parts of the world, and many gifts of value, including silver and gold laurel wreaths, were presented to the hero of the occasion.

Abt directed his scientific attainments to the production of songs that were singable, a quality that some composers of much greater fame, but more impetuous with Abt and of the same nationality, have apparently cast aside as valueless, if indeed they ever thought of it. His songs were essentially a singer, and the human voice was the only instrument that had an abiding charm for him. He wrote a large number of songs, and other light pieces for piano-forte—some of the former always sung for orchestra were very popular in the German gardens, but his songs for voice were always song, to which he gave his thought. He wrote a treatise, it was on theory and composition—access to the knowledge for a song-writer—or on the art of singing, and he wrote for orchestra, it was only to furnish an accompaniment for his songs. In 1844 he was at work on an opera for Leipzig, but it does not appear that it was ever produced.

More than six hundred compositions, for single voice or for two or more voices, came from his pen. And although among these are some that are commonplace, and many others that grouped betray a strongly familiar resemblance to the songs of other composers, the fertility of invention and the quality of expression and in many cases are characterized by a tenderness and delicate feeling that is at once captivating and enduring.

In 1852 he came to this country to attend Gilmore's "Yeace" lectures, and he was the author of his compositions (among them "When the Swallows Homeward Fly," arranged as a part song) were given under his direction by the minister chorons. During his stay in this country he introduced of personal friends, and promised to return to them at a later date. This date he subsequently fixed for the autumn of 1857. But other interests compelled him to defer a visit which his death has adjourned sine die.

MUSIC IN ST. LOUIS.

The fourth concert of the "Mendelssohn Quintette Club" took place at Memorial Hall, April 14th and presented the following programme:

1. Quartette, No. 15, No. 1, 6) *Allegro con brio*, (a) Scherzo, (b) *Allegro*, Beethoven, Mendelssohn Quintette Club.
2. "Le nozze di Figaro," (a) Overture, (b) *Allegro*, Mozart, Violin Obligato, Mr. Geo. Herlich, 3. Piano, (a) *Allegretto*, (b) *Allegretto*, (c) *Allegretto*, (d) *Allegretto*, (e) *Allegretto*, (f) *Allegretto*, (g) *Allegretto*, (h) *Allegretto*, (i) *Allegretto*, (j) *Allegretto*, (k) *Allegretto*, (l) *Allegretto*, (m) *Allegretto*, (n) *Allegretto*, (o) *Allegretto*, (p) *Allegretto*, (q) *Allegretto*, (r) *Allegretto*, (s) *Allegretto*, (t) *Allegretto*, (u) *Allegretto*, (v) *Allegretto*, (w) *Allegretto*, (x) *Allegretto*, (y) *Allegretto*, (z) *Allegretto*, (aa) *Allegretto*, (ab) *Allegretto*, (ac) *Allegretto*, (ad) *Allegretto*, (ae) *Allegretto*, (af) *Allegretto*, (ag) *Allegretto*, (ah) *Allegretto*, (ai) *Allegretto*, (aj) *Allegretto*, (ak) *Allegretto*, (al) *Allegretto*, (am) *Allegretto*, (an) *Allegretto*, (ao) *Allegretto*, (ap) *Allegretto*, (aq) *Allegretto*, (ar) *Allegretto*, (as) *Allegretto*, (at) *Allegretto*, (au) *Allegretto*, (av) *Allegretto*, (aw) *Allegretto*, (ax) *Allegretto*, (ay) *Allegretto*, (az) *Allegretto*, (ba) *Allegretto*, (bb) *Allegretto*, (bc) *Allegretto*, (bd) *Allegretto*, (be) *Allegretto*, (bf) *Allegretto*, (bg) *Allegretto*, (bh) *Allegretto*, (bi) *Allegretto*, (bj) *Allegretto*, (bk) *Allegretto*, (bl) *Allegretto*, (bm) *Allegretto*, (bn) *Allegretto*, (bo) *Allegretto*, (bp) *Allegretto*, (bq) *Allegretto*, (br) *Allegretto*, (bs) *Allegretto*, (bt) *Allegretto*, (bu) *Allegretto*, (bv) *Allegretto*, (bw) *Allegretto*, (bx) *Allegretto*, (by) *Allegretto*, (bz) *Allegretto*, (ca) *Allegretto*, (cb) *Allegretto*, (cc) *Allegretto*, (cd) *Allegretto*, (ce) *Allegretto*, (cf) *Allegretto*, (cg) *Allegretto*, (ch) *Allegretto*, (ci) *Allegretto*, (cj) *Allegretto*, (ck) *Allegretto*, (cl) *Allegretto*, (cm) *Allegretto*, (cn) *Allegretto*, (co) *Allegretto*, (cp) *Allegretto*, (cq) *Allegretto*, (cr) *Allegretto*, (cs) *Allegretto*, (ct) *Allegretto*, (cu) *Allegretto*, (cv) *Allegretto*, (cw) *Allegretto*, (cx) *Allegretto*, (cy) *Allegretto*, (cz) *Allegretto*, (da) *Allegretto*, (db) *Allegretto*, (dc) *Allegretto*, (dd) *Allegretto*, (de) *Allegretto*, (df) *Allegretto*, (dg) *Allegretto*, (dh) *Allegretto*, (di) *Allegretto*, (dj) *Allegretto*, (dk) *Allegretto*, (dl) *Allegretto*, (dm) *Allegretto*, (dn) *Allegretto*, (do) *Allegretto*, (dp) *Allegretto*, (dq) *Allegretto*, (dr) *Allegretto*, (ds) *Allegretto*, (dt) *Allegretto*, (du) *Allegretto*, (dv) *Allegretto*, (dw) *Allegretto*, (dx) *Allegretto*, (dy) *Allegretto*, (dz) *Allegretto*, (ea) *Allegretto*, (eb) *Allegretto*, (ec) *Allegretto*, (ed) *Allegretto*, (ee) *Allegretto*, (ef) *Allegretto*, (eg) *Allegretto*, (eh) *Allegretto*, (ei) *Allegretto*, (ej) *Allegretto*, (ek) *Allegretto*, (el) *Allegretto*, (em) *Allegretto*, (en) *Allegretto*, (eo) *Allegretto*, (ep) *Allegretto*, (eq) *Allegretto*, (er) *Allegretto*, (es) *Allegretto*, (et) *Allegretto*, (eu) *Allegretto*, (ev) *Allegretto*, (ew) *Allegretto*, (ex) *Allegretto*, (ey) *Allegretto*, (ez) *Allegretto*, (fa) *Allegretto*, (fb) *Allegretto*, (fc) *Allegretto*, (fd) *Allegretto*, (fe) *Allegretto*, (ff) *Allegretto*, (fg) *Allegretto*, (fh) *Allegretto*, (fi) *Allegretto*, (fj) *Allegretto*, (fk) *Allegretto*, (fl) *Allegretto*, (fm) *Allegretto*, (fn) *Allegretto*, (fo) *Allegretto*, (fp) *Allegretto*, (fq) *Allegretto*, (fr) *Allegretto*, (fs) *Allegretto*, (ft) *Allegretto*, (fu) *Allegretto*, (fv) *Allegretto*, (fw) *Allegretto*, (fx) *Allegretto*, (fy) *Allegretto*, (fz) *Allegretto*, (ga) *Allegretto*, (gb) *Allegretto*, (gc) *Allegretto*, (gd) *Allegretto*, (ge) *Allegretto*, (gf) *Allegretto*, (gg) *Allegretto*, (gh) *Allegretto*, (gi) *Allegretto*, (gj) *Allegretto*, (gk) *Allegretto*, (gl) *Allegretto*, (gm) *Allegretto*, (gn) *Allegretto*, (go) *Allegretto*, (gp) *Allegretto*, (gq) *Allegretto*, (gr) *Allegretto*, (gs) *Allegretto*, (gt) *Allegretto*, (gu) *Allegretto*, (gv) *Allegretto*, (gw) *Allegretto*, (gx) *Allegretto*, (gy) *Allegretto*, (gz) *Allegretto*, (ha) *Allegretto*, (hb) *Allegretto*, (hc) *Allegretto*, (hd) *Allegretto*, (he) *Allegretto*, (hf) *Allegretto*, (hg) *Allegretto*, (hh) *Allegretto*, (hi) *Allegretto*, (hj) *Allegretto*, (hk) *Allegretto*, (hl) *Allegretto*, (hm) *Allegretto*, (hn) *Allegretto*, (ho) *Allegretto*, (hp) *Allegretto*, (hq) *Allegretto*, (hr) *Allegretto*, (hs) *Allegretto*, (ht) *Allegretto*, (hu) *Allegretto*, (hv) *Allegretto*, (hw) *Allegretto*, (hx) *Allegretto*, (hy) *Allegretto*, (hz) *Allegretto*, (ia) *Allegretto*, (ib) *Allegretto*, (ic) *Allegretto*, (id) *Allegretto*, (ie) *Allegretto*, (if) *Allegretto*, (ig) *Allegretto*, (ih) *Allegretto*, (ii) *Allegretto*, (ij) *Allegretto*, (ik) *Allegretto*, (il) *Allegretto*, (im) *Allegretto*, (in) *Allegretto*, (io) *Allegretto*, (ip) *Allegretto*, (iq) *Allegretto*, (ir) *Allegretto*, (is) *Allegretto*, (it) *Allegretto*, (iu) *Allegretto*, (iv) *Allegretto*, (iw) *Allegretto*, (ix) *Allegretto*, (iy) *Allegretto*, (iz) *Allegretto*, (ja) *Allegretto*, (jb) *Allegretto*, (jc) *Allegretto*, (jd) *Allegretto*, (je) *Allegretto*, (jf) *Allegretto*, (jg) *Allegretto*, (jh) *Allegretto*, (ji) *Allegretto*, (jj) *Allegretto*, (jk) *Allegretto*, (jl) *Allegretto*, (jm) *Allegretto*, (jn) *Allegretto*, (jo) *Allegretto*, (jp) *Allegretto*, (jq) *Allegretto*, (jr) *Allegretto*, (js) *Allegretto*, (jt) *Allegretto*, (ju) *Allegretto*, (jv) *Allegretto*, (jw) *Allegretto*, (jx) *Allegretto*, (jy) *Allegretto*, (jz) *Allegretto*, (ka) *Allegretto*, (kb) *Allegretto*, (kc) *Allegretto*, (kd) *Allegretto*, (ke) *Allegretto*, (kf) *Allegretto*, (kg) *Allegretto*, (kh) *Allegretto*, (ki) *Allegretto*, (kj) *Allegretto*, (kl) *Allegretto*, (km) *Allegretto*, (kn) *Allegretto*, (ko) *Allegretto*, (kp) *Allegretto*, (kq) *Allegretto*, (kr) *Allegretto*, (ks) *Allegretto*, (kt) *Allegretto*, (ku) *Allegretto*, (kv) *Allegretto*, (kw) *Allegretto*, (kx) *Allegretto*, (ky) *Allegretto*, (kz) *Allegretto*, (la) *Allegretto*, (lb) *Allegretto*, (lc) *Allegretto*, (ld) *Allegretto*, (le) *Allegretto*, (lf) *Allegretto*, (lg) *Allegretto*, (lh) *Allegretto*, (li) *Allegretto*, (lj) *Allegretto*, (lk) *Allegretto*, (ll) *Allegretto*, (lm) *Allegretto*, (ln) *Allegretto*, (lo) *Allegretto*, (lp) *Allegretto*, (lq) *Allegretto*, (lr) *Allegretto*, (ls) *Allegretto*, (lt) *Allegretto*, (lu) *Allegretto*, (lv) *Allegretto*, (lw) *Allegretto*, (lx) *Allegretto*, (ly) *Allegretto*, (lz) *Allegretto*, (ma) *Allegretto*, (mb) *Allegretto*, (mc) *Allegretto*, (md) *Allegretto*, (me) *Allegretto*, (mf) *Allegretto*, (mg) *Allegretto*, (mh) *Allegretto*, (mi) *Allegretto*, (mj) *Allegretto*, (mk) *Allegretto*, (ml) *Allegretto*, (mm) *Allegretto*, (mn) *Allegretto*, (mo) *Allegretto*, (mp) *Allegretto*, (mq) *Allegretto*, (mr) *Allegretto*, (ms) *Allegretto*, (mt) *Allegretto*, (mu) *Allegretto*, (mv) *Allegretto*, (mw) *Allegretto*, (mx) *Allegretto*, (my) *Allegretto*, (mz) *Allegretto*, (na) *Allegretto*, (nb) *Allegretto*, (nc) *Allegretto*, (nd) *Allegretto*, (ne) *Allegretto*, (nf) *Allegretto*, (ng) *Allegretto*, (nh) *Allegretto*, (ni) *Allegretto*, (nj) *Allegretto*, (nk) *Allegretto*, (nl) *Allegretto*, (nm) *Allegretto*, (nn) *Allegretto*, (no) *Allegretto*, (np) *Allegretto*, (nq) *Allegretto*, (nr) *Allegretto*, (ns) *Allegretto*, (nt) *Allegretto*, (nu) *Allegretto*, (nv) *Allegretto*, (nw) *Allegretto*, (nx) *Allegretto*, (ny) *Allegretto*, (nz) *Allegretto*, (oa) *Allegretto*, (ob) *Allegretto*, (oc) *Allegretto*, (od) *Allegretto*, (oe) *Allegretto*, (of) *Allegretto*, (og) *Allegretto*, (oh) *Allegretto*, (oi) *Allegretto*, (oj) *Allegretto*, (ok) *Allegretto*, (ol) *Allegretto*, (om) *Allegretto*, (on) *Allegretto*, (oo) *Allegretto*, (op) *Allegretto*, (oq) *Allegretto*, (or) *Allegretto*, (os) *Allegretto*, (ot) *Allegretto*, (ou) *Allegretto*, (ov) *Allegretto*, (ow) *Allegretto*, (ox) *Allegretto*, (oy) *Allegretto*, (oz) *Allegretto*, (pa) *Allegretto*, (pb) *Allegretto*, (pc) *Allegretto*, (pd) *Allegretto*, (pe) *Allegretto*, (pf) *Allegretto*, (pg) *Allegretto*, (ph) *Allegretto*, (pi) *Allegretto*, (pj) *Allegretto*, (pk) *Allegretto*, (pl) *Allegretto*, (pm) *Allegretto*, (pn) *Allegretto*, (po) *Allegretto*, (pp) *Allegretto*, (pq) *Allegretto*, (pr) *Allegretto*, (ps) *Allegretto*, (pt) *Allegretto*, (pu) *Allegretto*, (pv) *Allegretto*, (pw) *Allegretto*, (px) *Allegretto*, (py) *Allegretto*, (pz) *Allegretto*, (qa) *Allegretto*, (qb) *Allegretto*, (qc) *Allegretto*, (qd) *Allegretto*, (qe) *Allegretto*, (qf) *Allegretto*, (qg) *Allegretto*, (qh) *Allegretto*, (qi) *Allegretto*, (qj) *Allegretto*, (qk) *Allegretto*, (ql) *Allegretto*, (qm) *Allegretto*, (qn) *Allegretto*, (qo) *Allegretto*, (qp) *Allegretto*, (qq) *Allegretto*, (qr) *Allegretto*, (qs) *Allegretto*, (qt) *Allegretto*, (qu) *Allegretto*, (qv) *Allegretto*, (qw) *Allegretto*, (qx) *Allegretto*, (qy) *Allegretto*, (qz) *Allegretto*, (ra) *Allegretto*, (rb) *Allegretto*, (rc) *Allegretto*, (rd) *Allegretto*, (re) *Allegretto*, (rf) *Allegretto*, (rg) *Allegretto*, (rh) *Allegretto*, (ri) *Allegretto*, (rj) *Allegretto*, (rk) *Allegretto*, (rl) *Allegretto*, (rm) *Allegretto*, (rn) *Allegretto*, (ro) *Allegretto*, (rp) *Allegretto*, (rq) *Allegretto*, (rr) *Allegretto*, (rs) *Allegretto*, (rt) *Allegretto*, (ru) *Allegretto*, (rv) *Allegretto*, (rw) *Allegretto*, (rx) *Allegretto*, (ry) *Allegretto*, (rz) *Allegretto*, (sa) *Allegretto*, (sb) *Allegretto*, (sc) *Allegretto*, (sd) *Allegretto*, (se) *Allegretto*, (sf) *Allegretto*, (sg) *Allegretto*, (sh) *Allegretto*, (si) *Allegretto*, (sj) *Allegretto*, (sk) *Allegretto*, (sl) *Allegretto*, (sm) *Allegretto*, (sn) *Allegretto*, (so) *Allegretto*, (sp) *Allegretto*, (sq) *Allegretto*, (sr) *Allegretto*, (ss) *Allegretto*, (st) *Allegretto*, (su) *Allegretto*, (sv) *Allegretto*, (sw) *Allegretto*, (sx) *Allegretto*, (sy) *Allegretto*, (sz) *Allegretto*, (ta) *Allegretto*, (tb) *Allegretto*, (tc) *Allegretto*, (td) *Allegretto*, (te) *Allegretto*, (tf) *Allegretto*, (tg) *Allegretto*, (th) *Allegretto*, (ti) *Allegretto*, (tj) *Allegretto*, (tk) *Allegretto*, (tl) *Allegretto*, (tm) *Allegretto*, (tn) *Allegretto*, (to) *Allegretto*, (tp) *Allegretto*, (tq) *Allegretto*, (tr) *Allegretto*, (ts) *Allegretto*, (tu) *Allegretto*, (tv) *Allegretto*, (tw) *Allegretto*, (tx) *Allegretto*, (ty) *Allegretto*, (tz) *Allegretto*, (ua) *Allegretto*, (ub) *Allegretto*, (uc) *Allegretto*, (ud) *Allegretto*, (ue) *Allegretto*, (uf) *Allegretto*, (ug) *Allegretto*, (uh) *Allegretto*, (ui) *Allegretto*, (uj) *Allegretto*, (uk) *Allegretto*, (ul) *Allegretto*, (um) *Allegretto*, (un) *Allegretto*, (uo) *Allegretto*, (up) *Allegretto*, (uq) *Allegretto*, (ur) *Allegretto*, (us) *Allegretto*, (ut) *Allegretto*, (uu) *Allegretto*, (uv) *Allegretto*, (uw) *Allegretto*, (ux) *Allegretto*, (uy) *Allegretto*, (uz) *Allegretto*, (va) *Allegretto*, (vb) *Allegretto*, (vc) *Allegretto*, (vd) *Allegretto*, (ve) *Allegretto*, (vf) *Allegretto*, (vg) *Allegretto*, (vh) *Allegretto*, (vi) *Allegretto*, (vj) *Allegretto*, (vk) *Allegretto*, (vl) *Allegretto*, (vm) *Allegretto*, (vn) *Allegretto*, (vo) *Allegretto*, (vp) *Allegretto*, (vq) *Allegretto*, (vr) *Allegretto*, (vs) *Allegretto*, (vt) *Allegretto*, (vu) *Allegretto*, (vv) *Allegretto*, (vw) *Allegretto*, (vx) *Allegretto*, (vy) *Allegretto*, (vz) *Allegretto*, (wa) *Allegretto*, (wb) *Allegretto*, (wc) *Allegretto*, (wd) *Allegretto*, (we) *Allegretto*, (wf) *Allegretto*, (wg) *Allegretto*, (wh) *Allegretto*, (wi) *Allegretto*, (wj) *Allegretto*, (wk) *Allegretto*, (wl) *Allegretto*, (wm) *Allegretto*, (wn) *Allegretto*, (wo) *Allegretto*, (wp) *Allegretto*, (wq) *Allegretto*, (wr) *Allegretto*, (ws) *Allegretto*, (wt) *Allegretto*, (wu) *Allegretto*, (wv) *Allegretto*, (ww) *Allegretto*, (wx) *Allegretto*, (wy) *Allegretto*, (wz) *Allegretto*, (xa) *Allegretto*, (xb) *Allegretto*, (xc) *Allegretto*, (xd) *Allegretto*, (xe) *Allegretto*, (xf) *Allegretto*, (xg) *Allegretto*, (xh) *Allegretto*, (xi) *Allegretto*, (xj) *Allegretto*, (xk) *Allegretto*, (xl) *Allegretto*, (xm) *Allegretto*, (xn) *Allegretto*, (xo) *Allegretto*, (xp) *Allegretto*, (xq) *Allegretto*, (xr) *Allegretto*, (xs) *Allegretto*, (xt) *Allegretto*, (xu) *Allegretto*, (xv) *Allegretto*, (xw) *Allegretto*, (xx) *Allegretto*, (xy) *Allegretto*, (xz) *Allegretto*, (ya) *Allegretto*, (yb) *Allegretto*, (yc) *Allegretto*, (yd) *Allegretto*, (ye) *Allegretto*, (yf) *Allegretto*, (yg) *Allegretto*, (yh) *Allegretto*, (yi) *Allegretto*, (yj) *Allegretto*, (yk) *Allegretto*, (yl) *Allegretto*, (ym) *Allegretto*, (yn) *Allegretto*, (yo) *Allegretto*, (yp) *Allegretto*, (yq) *Allegretto*, (yr) *Allegretto*, (ys) *Allegretto*, (yt) *Allegretto*, (yu) *Allegretto*, (yv) *Allegretto*, (yw) *Allegretto*, (yx) *Allegretto*, (yy) *Allegretto*, (yz) *Allegretto*, (za) *Allegretto*, (zb) *Allegretto*, (zc) *Allegretto*, (zd) *Allegretto*, (ze) *Allegretto*, (zf) *Allegretto*, (zg) *Allegretto*, (zh) *Allegretto*, (zi) *Allegretto*, (zj) *Allegretto*, (zk) *Allegretto*, (zl) *Allegretto*, (zm) *Allegretto*, (zn) *Allegretto*, (zo) *Allegretto*, (zp) *Allegretto*, (zq) *Allegretto*, (zr) *Allegretto*, (zs) *Allegretto*, (zt) *Allegretto*, (zu) *Allegretto*, (zv) *Allegretto*, (zw) *Allegretto*, (zx) *Allegretto*, (zy) *Allegretto*, (zz) *Allegretto*.

The publisher, Mr. Institute (the ladies' branch of Washington University), under the name of the Institute, has a list of 1,000 names, and the publisher, Mr. Institute, has a list of 1,000 names, and the publisher, Mr. Institute, has a list of 1,000 names, and the publisher, Mr. Institute, has a list of 1,000 names, and the publisher, Mr. Institute, has a list of

Mme. Julie Rivé-King gave two piano recitals at Memorial Hall on April 29 and 30, of which the following are the pro-

grammes:
EVENING CONCERT. "Grand Fantasia and Fugue," G minor, *Bach-Liszt*. "Sonata Quasi Una Fantasia," Op. 27, No. 1, *Audante-allegro-allegro molto e vivace, Beethoven*. (a) "Two Nocturnes," (b) "Barcarolle," Chopin. "Kreutzeriana," (eight fantasias) *Schumann*. "Adagio," Op. 56, *Moz.* "Remorse," *Niccolò*. "Poetic Thoughts," *Florescence*. "Toccata de Concert," *Dupont*. "Wiener Bon Bons," *Strassé-Rite-King*. (a) "Dance of the Gnomes," (b) "Polonaise" in E major.

M. MINNER. 3d Concerto. C minor, allegro con bri-o—large orchestra allegro, *Beethoven*. Orchestral accompaniment on second piano. Mr. A. I. Epstein. (a) "Berceuse" (Cradle Song); (b) "Etude"; (c) "Frelude"; (d) "Andante and Rondo." Chopin. "Spring Song." Mendelssohn. "Romanza." Saint-Saens. "Serenata and Trio." (arr. by Mme. Kire-King.) Mozowski. "Valse Caprice." Rubinstein. (a) "Concert Waltz." (On Blooming Meadows); (b) "Polonaise Heroique." Kire-King. "Lied." (Lied.) Napoli. "Lied." (Ungarische Fandance.) Liszt-Berlin. Orchestral accompaniment on second piano. Mr. A. I. Epstein.

Mme. King is so well known as a pianist to need any commendations at our hands. Her technique is unsurpassed, and the fact that she plays her programmes entirely from memory is a further proof of her high artistic attainments. It is a pity she plays. We thought when we heard her last, over a year ago, that she had reached the zenith of her power, but her last performances show that we were mistaken, for Mme. King has not only improved, but has also become more universal in the playing of (ladies) without losing anything in refinement and finish. Mme. King's own compositions were the most unexpected, not only because they were of a high standard, but also because they were so original, and because the enthusiastic audiences which she showed as much as possible their admiration for Mme. King personally. Mr. A. J. and his work added greatly to the interest of the matinee.

The following are the programmes of the 24th, 25th and 26th Kunkel Popular Concerts:

PROGRAMME OF 24TH CONCERT, THURSDAY EVENING, MARCH 28, 1885. 1.—Piano solo, "Moonlight Sonata." *Beethoven*, Mr. Charles Kunkel. 2.—Duet for Soprano and Alto, "Quis est homo," from "Stabat Mater." *Rossini*, Miss Lily Gavin and Mrs. Zaidee Kossiter-Smith. 3.—Glee, "All Hail! Thou Queen of Night." *G. W. Martin*, The Hatton Glee Club. 5.—Soprano solo, "Bel Raggio," from "Semiramide." *Donizetti*, Miss Lily Gavin. 6.—Piano solo, "Le Reveil du matin." *DeKontmly*, Mr. Charles Kunkel. 7.—Duet for Soprano and Alto, "The Hatton Glee Club." 8.—Soprano solo, "Eckert's Echo Song." *Eckert*, Mrs. Zaidee Kossiter-Smith. 9.—Grand duet for Soprano and Alto, "Elben a te ferisci," from "Semiramide," *Donizetti*, Miss Lily Gavin and Mrs. Zaidee Kossiter-Smith. 10.—Glee, "Hail, Smiling Morn!" *Steele*, The Hatton Glee Club.

PROGRAMME OF 25TH CONCERT THURSDAY EVENING, APRIL 9, 1885.—PART 1. 1—Piano solo, "Le Reveil du Lion," Caprice Héroïque, *De Kontski*, Mr. Charles Kunkel. 2—Alto solo "In Springtime," Miss Sallie Kilpatrick. 3—Baritone solo, "Yeoman's Wedding Song," *Powiatowski*, Mr. Arthur D. Weld. 4—Reading, Miss Mary Hogan. 5—Violin solo, "Andante et Rondo Russe," Op. 33, *de Brühl*, Mr. Frank Geeks. Jr. 6—Soprano solo, "Merrily I Roam," Vocal Waltz, *Schlegel*, Miss Jennie Greenberg.

FRANK KUNKEL, 7-1-*Soprano solo, "Gems of Scotland," Alice-King, Mrs. Charles Kunkel, 8-Barytone solo, "The Midshipmite," Adam, Mr. Arthur D. Weld, 9-Violin solo, "Souvenir de Bellini," Op. 4, Artot, Mr. Frank Gecks, Jr., 10-Soprano solo, "Caprice Polka," Abites, Miss Elise Matthews, 11-Reading, Miss Mary Hogan, 12-Duo for Piano and Violin, "La Fille du Regiment," Op. 83 of Beriot, Messrs. Charles Kunkel and Frank Gecks, Jr.*

PROGRAMME OF 20TH CONCERT, THERESAUFESTUNG, APRIL 25,
1895.—1. "Andante avec Variations, pour deux pianos," Op. 22,
Junkelmans. Messrs. Kunkel and Kroeger. 2—Songs, (a) "Who
Sings?" by *W. G. F.*, (b) "The Lark," (c) "Marguerite Schuler," Mr.
Kroeger. 3—"Piano Concerto," Op. 6, by *F. J. Haydn*, Messrs.
de la Selve's Violin-Concert. Op. 64, in Freie Uebersetzung, fur
Klavier, *Rice-King*. Mr. Chas. Kunkel. 4—"Duo for two pianos,
No. 1," Op. 7, by *A. B. Reinecke*. Messrs. Kunkel and Kroeger. 5—
Op. 46, *Reinecke*, (d) "Phaeton," (Poème Symphonique) for
Op. 3, *Saint-Saëns*. Messrs. Kunkel and Kroeger. 6—"Cavatina
for Piano," Op. 10, No. 3, by *F. Schubert*. Messrs. Kunkel and
Smith. 6-Grand Duo Pour Deux Pianos, sur "L'Étoile du
Nord" de Meyerbeer, d'après une Fantaisie de Kullak, *Weitz*,
Messrs. Kunkel and Smith. 7—"The Song of the Lark," by
Hills, Marie. *Bauerbach*. Mr. Robinson. 8—"Duetts for one
Piano," (a) "Danse Caractéristique," (b) "Suite de Valsecs,"
by *L. M. Delibes*. Messrs. Kunkel and Smith. 9—"The Song
who Know'st," from "I Due Foscarini," Verdi, Mrs. Zeldre Rossiter-
Smith. 10-Grand Fantasia for two Pianos on "Les Hugue-

These three concert series kept up the reputation for excellence of selection and rendition which the Kunkel Popular Concerts have deservedly acquired. Large audiences were present at all of them, that of the 26th concert (owing probably to the relative heaviness of the programme) being, however, the lightest.

THE SISTERS MILANOLLO REDIVIVÆ

IN 1780, two young Italian violinists, sisters, Teresa and Maria Milanolo, both still children, revolutionized Paris and France, and achieved prodigious success by playing together at a long series of concerts, which, by the number of ovations, and earned for them a well-merited reputation. Their triumphs were no less when the pair traveled through Germany, England, Italy, their native country, Belgium, and Holland. Their father, Giovanni, was again applauded in France. Maria, the younger, died in the flower of her youth, before completing her sixteenth year. This was a terrible blow for her sister, who could not for a long time make up her mind to marry. She, however, subsequently married a French officer of engineers.

Now General-Farmentier, who, also, took a great interest in music, both as a writer and a composer. Once more we have two sisters, two violinists, still living, and, in the family, a third violinist (nominally), bearing the name of Milanollo, who appear destined to follow in the footsteps of the pair of us. The Milanollo-Farmentier family, therefore, are cousins of Mme Teresa Milanollo-Farmentier. After playing with much success at concerts which they gave in Strassburg and Mulhausen, they returned to their native town, and to their native Italy. The elder is named Clotilde; the younger, Adelaide, and we are informed that both are naturally clever and bid fair to become real virtuosos. The Milanollo-Farmentier family, therefore, are an Alsatian paper asserts, pupils of the Paris Conservatory, but that does not prevent our wishing them to be a worthy continuation of their success in the *Magnolia*.



OUR MUSIC.

"MAZEPPA," (Galop Brillant.....*Strelezki.*
In this composition, the Russian pianist-and
composer (now a resident of Memphis, Tenn.,) has
added to his reputation by adding a meritorious
work to the piano music of the day. "Mazeppa"
needs but to be played as it should be to please
alike the critical and the uncritical.

Kunkel Brothers publish two editions of this composition. The one we give here is the easiest of the two, being of the third or fourth grade, while the other (Concert) edition is of the seventh grade. The latter is written for a pianist who is in the hands of a first-class player, but it is quite unsuited to the technical acquirements of average pianists. For these, the edition given here is prepared. Our edition is a simplified version of the piano composition based on "*La Marseillaise*" with which we are acquainted, and, we believe, the best extant. We have never heard it played without eliciting the greatest enthusiasm of concert audi-

"RINK WALZ," (Duet).....Sidus.

Our younger learners will all want to learn this melodious little duet, and their teachers will take pleasure in having them do so, for the unpretentious composition is very well written for the purpose of a teaching piece.

TELL ME WHY. Wakefield.

If our readers should find that we here introduce them to an old acquaintance and ask us to tell them why, we shall have to refer them to our publishers. This edition of the song generally known under the title of "No, Sir," is, however, more than a mere reprint—several modifications have been introduced in the music and the German text is entirely new.

The music contained in this issue costs in sheet

"MAZEPPA," (Galop Brillant).....	Streliski	\$ 75
"VIVE LA RÉPUBLIQUE,".....	Kunkel	1 00

Total.....\$2 70

THE STERLING ORGAN CO.



R. W. BLAKE, Gen'l Mang.
THE POPULAR
American Instrument

CONTAINING
THE FAMOUS CHIMES OF
SWISS BELLS.

Factories, Derby, Conn.

N. Y. WAREHOUSES,

7 and 9 W. 14th St.,
E. H. McWHEE & CO., Makers

NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

Kunkel's Royal Edition

Of Standard Piano Compositions with revisions, explanatory text, ossia, and careful fingering (foreign fingering) by Dr. Hans Von Bulow, Dr. Franz Liszt, Carl Klindworth, Ernest R. Kroeger, Julie Rive-King, Theodor Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel, and others.

Star Night	Sidney Smith	75
La Palatine	Ch. B. Lybreg	75
Waltzes of the Night	Brinley Richter	75
Monastery Bell	Lefebure Wely	75
Return of Spring	Theodore Mulling	75
Spinneried	Wagner-Liszt	75
Spinneried	Lilior	75
Hetnweg (Longing for Home)	Albert Jungmann	75
Chant du Berger	M. de Colas	75
Waltzes of the Night	Eugene	75
Bonnie Doo and Bonnie Dundee (Fantasia)	Willie Dea	75
Nocturne in D flat (Bleeding Heart)	Dubler	75
Grand Orlon de Concert	E. Ketterer	75
Rhapsody in Blue	Fritz Spindler	75
Casade of Roses	Gus Ascher	75
Peas as Snow	Joan Langner	75
Waltz of the March	Julie Rivé-King-Wagner-Liszt	75
Thine Image, Romanza	Chopin	75
First Love	Chopin	75
Will to the Wisp (Caprice)	Chopin	75
Consolation	Chopin	75
Spring Waltz	Chopin	75
Autumn Waltz	Chopin	75
Forget Me Not (Nocturne)	Chopin	75
Weeping Poland (Nocturne)	Chopin	75
Summer Waltz	Chopin	75
Favorite	Brandini	75
March from Tannhäuser	Jean Paul	75
Heather Rose	Gust. Langner	75
Stephanie Gavotte	E. Ketterer	75
La Chanson	Richterberger	75

PREMIUMS

KUNKEL'S MUSICAL REVIEW

Every yearly subscriber to KUNKEL'S MUSICAL REVIEW will, upon sending ten cents additional to prepay postage, receive as a premium either

receive as a premium either

Kunkel's Parlor Album, No. 1, 128 pages.....	\$1.00
—AND—	
Kunkel Bros. Album of Music, 64 pages.....	.25
—OR—	
Kunkel's Parlor Album, No. 2, 128 pages.....	\$1.00
—AND—	
Kunkel Bros. Album of Music, 64 pages.....	.25

These Albums contain \$52.00 worth of music in sheet form
Send for catalogues containing contents, and other pre-
miums offered.

Persons who may not wish to avail themselves of our Premium offer of Music or Pocket Metronome

For the *Illustrated* Buyer of Music or Pocket Metronome can for any NEW subscriber they send in, get 65 cts. in goods of A. J. JORDAN who has the largest stock of Fine Cutlery in the West, and who will cheerfully send a catalogue of his wares.

MAZEPPA.

Galop de Concert.

A. Strelzki.

Tempo di Galop.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The tempo is marked "Tempo di Galop." The score is divided into five systems, each with a piano (P) and bass (B) staff. The piano staff is on the top line of the system, and the bass staff is on the bottom line. The score includes various musical notations such as dynamics (ff, f, sf, p, cres.), pedaling (Ped.), and fingerings (1, 2, 3, 4, 5). There are also markings for "rapido" and "cres." (crescendo). The score ends with a double bar line and a final chord in the bass staff.

Copyright. Kunkel Bros. 1885.

First system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings such as *f* (forte) and *pp* (pianissimo). Pedal points are indicated by "Ped." and asterisks (*).

Second system of musical notation, continuing the piece. It includes fingerings and dynamic markings like *f* and *pp*. Pedal points are marked with "Ped." and asterisks (*).

Third system of musical notation, featuring a treble and bass staff. The music includes various fingerings and dynamic markings such as *f* and *pp*. Pedal points are indicated by "Ped." and asterisks (*). A section marked "or" is also present.

Fourth system of musical notation, featuring a treble and bass staff. The music includes various fingerings and dynamic markings such as *f* and *pp*. Pedal points are indicated by "Ped." and asterisks (*). A section marked "8" is also present.

Fifth system of musical notation, featuring a treble and bass staff. The music includes various fingerings and dynamic markings such as *f* and *pp*. Pedal points are indicated by "Ped." and asterisks (*). A section marked "8" is also present.

Sixth system of musical notation, featuring a treble and bass staff. The music includes various fingerings and dynamic markings such as *f* and *pp*. Pedal points are indicated by "Ped." and asterisks (*). A section marked "8" is also present.

8.

mf

Ped. * Ped. * Ped.

8.

Cantabile.

Poco più lento.

mp e tranquillo.

Ped. Ped. * Ped. * Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. * Ped. Ped.

Ped. Ped. Ped. * Ped. * Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. * Ped. * Ped. * Ped. Ped. *

ff sf ff mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff sf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff mf sf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff mf sf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff mf sf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Repeat from the beginning to ♪ then go to the finale

FINALE.

ff Ped. *

Ped. * ff Ped. * mf Ped. *

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. * Ped. * Ped. * ff Ped. *

ff Ped. ff ff ff

VIVE LA REPUBLIQUE.

Paraphrase de Concert.

Andante M. M. $\text{♩} = 88$

par Charles Kunkel.

p

Ossia. *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

Ped. *Ped.* * *Ped.* *

f

Plaintive.

sostenuto ed espressivo.

Ped. * *Ped.* * *Ped.* * *Ped.* *

This page contains five systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is B-flat major (two flats). The piece includes various performance markings and instructions:

- System 1:** Features a series of chords and arpeggios. Pedal markings include "Ped.", "* Ped.", and "Ped.". A dynamic marking of *p* (piano) appears in the right hand.
- System 2:** Continues the arpeggiated texture. Pedal markings include "Ped.", "* Ped.", and "Ped.". A dynamic marking of *f* (forte) is present. The instruction *dolce.* (dolce) is written above the right hand.
- System 3:** The texture becomes more active. Pedal markings include "Ped.", "* Ped.", and "Ped.". The instruction *agitato.* (agitato) is written above the right hand. A section marked *crisi.* (crisi) begins.
- System 4:** The tempo and intensity increase. Pedal markings include "Ped.", "* Ped.", and "Ped.". The instruction *f più agitato.* (f più agitato) is written above the right hand. The section concludes with a *rit.* (ritardando) marking.
- System 5:** The final system features rapid passages. Pedal markings include "Ped." and "*". The instruction *rapido.* (rapido) is written above the right hand. A section marked *8 1 3 1 5 1 3 1 3 1 simili.* (simili) is indicated.

Maestoso M.M. 132.
 La Marseillaise

First system of piano music. Treble and bass staves. Dynamics: *ff*, *ff*. Pedal markings: *Ped.* with asterisks. Fingering numbers are present throughout.

Second system of piano music. Treble and bass staves. Dynamics: *f*, *f*, *f*. Pedal markings: *Ped.* with asterisks. Fingering numbers are present throughout.

Third system of piano music. Treble and bass staves. Dynamics: *ff*, *ff*. Pedal markings: *Ped.* with asterisks. Fingering numbers are present throughout.

Var: I. Brillante.

Allegro M. M. 152

Fourth system of piano music. Treble and bass staves. Dynamics: *p*, *leggero.*. Pedal markings: *Ped.* with asterisks. Fingering numbers are present throughout.

Fifth system of piano music. Treble and bass staves. Pedal markings: *Ped.* with asterisks. Fingering numbers are present throughout.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Musical score for "The Song of the Lark" (Op. 147, No. 1) by Franz Schubert. The score is in 3/4 time, D major, and consists of 16 measures. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern. The score includes performance instructions such as "Ped." (pedal) and "rit." (ritardando).

[illegible]

The musical score for 'The Swan' by Camille Saint-Saëns is presented in two staves. The top staff is for the piano, and the bottom staff is for the right hand (R.H.). The piano part includes a 'Ped.' (pedal) section and a 'rit.' (ritardando) section. The right-hand part includes a 'R.H.' (Right Hand) section. The score is in 3/4 time and G major.

M. M. $\text{♩} = 112$.
dolce.

p

R.H.

Ped. Ped. Ped. ❁

Ped. ❁

The musical score for "Lunga Pausa." is written for piano. It features a treble and bass staff. The treble staff begins with a series of chords and single notes, marked with fingerings (1, 2, 3, 4) and a piano (p) dynamic. The bass staff follows with a similar pattern, also marked with fingerings and a piano (p) dynamic. A large, bold "Lunga Pausa." (Long Pause) is written across the middle of the score, indicating a significant rest in the music. The score concludes with a final chord in the bass staff, marked with a piano (p) dynamic and a fermata.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece includes a piano introduction, a main melody, and a piano ending. The score is marked with "Ped." (Pedal) and a flower symbol.

First system of musical notation. Treble and bass staves. Key signature: two flats. Time signature: 3/4. Dynamic markings: *p*, *Ped.*. Performance instructions: *x 1 x 2 1 x 2 1 x 2*, *x 1 x 2 1*.

Second system of musical notation. Treble and bass staves. Key signature: two flats. Time signature: 3/4. Dynamic markings: *p*, *Ped.*. Performance instructions: *x 1 x 2 1*, *x 1 x 2 1*.

Third system of musical notation. Treble and bass staves. Key signature: two flats. Time signature: 3/4. Dynamic markings: *dim. pp*, *pp*, *p*, *Ped.*. Performance instructions: *x 1 x 2 1*, *x 1 x 2 1*.

Allegro, M. M. ♩ = 152
Cadenza.

Fourth system of musical notation. Treble and bass staves. Key signature: two flats. Time signature: 3/4. Dynamic markings: *f*, *pp*. Performance instructions: *x 1 x 2 1*, *x 1 x 2 1*.

Fifth system of musical notation. Treble and bass staves. Key signature: two flats. Time signature: 3/4. Dynamic markings: *f*, *pp*. Performance instructions: *x 1 x 2 1*, *x 1 x 2 1*.

8 3

molto cresc:

Ped.

8

ff

Ped. Ped. Ped. Ped. Ped. *

Signal.

ff

Lunga Pausa.

echo. *pp*

Lunga Pausa. *pp*

Ped. * Ped. * Ped. Ped. Ped. * Ped. * Ped. *

Allegro. M. M. 168

Mourir pour la Patrie.

pp

drum

sans Pedale.
(Without Pedal)

pp

drum

mf

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and articulations.

Second system of musical notation, measures 5-8. Includes dynamic markings *f*, *mf*, and *f*. Pedal markings are present.

Third system of musical notation, measures 9-12. Includes dynamic marking *p*. Pedal markings are present.

Fourth system of musical notation, measures 13-16. Includes dynamic markings *mf* and *cresc.*. Pedal markings are present.

Fifth system of musical notation, measures 17-20. Includes dynamic markings *f*, *f*, and *f*. Pedal markings are present.

Grandioso.

First system of musical notation. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has chords and single notes. Dynamics: *ff*, *ff*, *f*, *f*, *ff*. Pedal markings: *Ped.*, ** 2 1 Ped.*, ** Ped.*, *Ped.*, ** Ped.*, ** Ped.*, ***.

Second system of musical notation. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has chords and single notes. Dynamics: *f*, *ff*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ***.

Third system of musical notation. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has chords and single notes. Dynamics: *ff*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ***.

Con Bravoura.

Fourth system of musical notation. Treble and bass staves. Treble staff has slurs. Bass staff has chords and single notes. Dynamics: *ff*. Pedal marking: *Ped.*

Fifth system of musical notation. Treble and bass staves. Treble staff has slurs. Bass staff has chords and single notes. Dynamics: *ff*, *sempre ff*, *f*, *f*, *f*, *f*, *f*, *ff*. Pedal markings: ***, *Ped.*, ***.

RINK WALTZ.

Tempo di Valse 0. - 80.

Secondo.

Carl Sidus Op. 85.

p
Pedale ad libitum.
f
mf
f
f
1. || 2.

RINK WALTZ.

Tempo di Valse ♩. - 80.

Primo.

Carl Sidus Op. 85.



N. B. The small notes are ad libitum.

Secondo.

mf

dolce

f

p

1. 2.

ff

1. 2.

p

Primo.

This page of musical notation is for a piano piece, likely a solo or a duet. It consists of six systems of staves, each with a treble and bass staff. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a *mf* (mezzo-forte) dynamic and a *Primo.* marking. The first system features a melodic line in the treble staff and a supporting bass line. The second system introduces a *dolce.* (dolce) marking and a *f* (forte) dynamic. The third system includes an *or* (optional) marking and a *mf* dynamic. The fourth system features a *ff* (fortissimo) dynamic. The fifth system includes a *mf* dynamic and a *ff* dynamic. The sixth system concludes the piece with a *ff* dynamic. The notation is complex, with many slurs and ties, indicating a technically demanding piece.

mf

dolce.

f

mf

ff

mf

ff

Secondo.

The musical score is written for piano and consists of six systems of music. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various dynamics and articulation marks.

- System 1:** Starts with a *mf* dynamic. The upper staff features chords, and the lower staff has a simple bass line.
- System 2:** Features a *f* dynamic. The upper staff has chords, and the lower staff has a simple bass line.
- System 3:** Continues with a *f* dynamic. The upper staff has chords, and the lower staff has a simple bass line.
- System 4:** Starts with a *mf* dynamic. The upper staff has chords, and the lower staff has a simple bass line.
- System 5:** Features a *f* dynamic. The upper staff has chords, and the lower staff has a simple bass line.
- System 6:** The final system, starting with a *cres.* (crescendo) marking, followed by *cen.* (crescendo), *do.* (diminuendo), *ff* (fortissimo), and *sf* (sforzando). It concludes with a double bar line and a *fine* marking.

Primo.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and dynamics.

The small notes are ad libitum.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and dynamics.

8

Sixth system of musical notation, measures 21-24. Treble and bass staves with various fingerings and dynamics.

cres. *cen.* *do.*

TELL ME WHY?

(SAG' WARUM!)

A. M. Wakefield.

3. Wenn du

1. Sag' mir

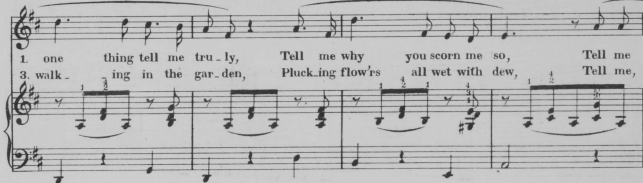
Moderato ♩ - 88.



1. Tell me

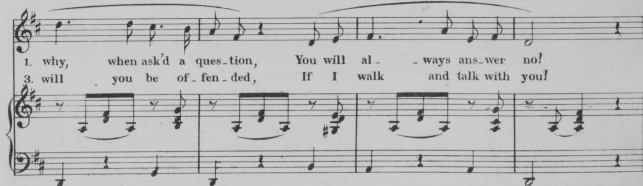
3. If when

3. in dem Gar-ten wandelst, Blumen pflü - kend, thau-ge- trünkt, Sag' mir,
1. ein ding, sag's ge-treu-lich, Sprich, was soll dies Grollen sein! Sag' wa-



1. one thing tell me tru-ly, Tell me why you scorn me so, Tell me
3. walk - ing in the gar-den, Pluck-ing flow'rs all wet with dew, Tell me,

3. wenn ich Dich be-glei-te, Sag' mir, ob dich das wohl kränkt!
1. run auf je-de Fra-ge Du nichts weisst, als im-mer Nein!



1. why, when ask'd a ques-tion, You will al-ways ans-wer no!
3. will you be of-fen-ded, If I walk and talk with you!

3. *Nein Herr, nein Herr, nein Herr, nein.....Herr* *nein Herr, nein Herr, nein Herr,*
 1. *Nein Herr, nein Herr, nein Herr, nein.....Herr, nein Herr, nein Herr,*
Animato.

3. No sir! no sir! no sir! no..... sir! no sir! no sir!
 1. No sir! no sir! no sir! no..... sir! no sir! no sir!

Animato.

3. *nein Herr, nein.*
 1. *nein Herr, nein*

4. *Und wenn*
 2. *Fa - ter*

1. no sir! no
 3. no sir! no

2. My fa - ther
 4. If when

4. *in dem Gar ten wan deln Ich Dich bü - te: O sei mein Mei ne*
 2. *treibt in Span ien Han del Hat beim Ab - schied mir ge sagt: Nie ver.*

2. was a Spa nish mer chant, And be fore he went to sea He told me
 4. walk - ing in the gar den I should ask you to be mine And should

4. Lie - - be Dir ge - ste - hend Sag - test du auch dann bloß: Nein!
 2. giss' antwort ihm im - mer Nein, was im - mer er auch fragt!"

2. to be sure and answer No, to all you said to me.
 4. tell you that I love you, Would you then my heart de - cline!

4. Nein Herr; nein Herr; nein Herr; nein, nein, nein, nein, nein Herr;
 2. Nein Herr; nein Herr; nein Herr; nein, nein, nein, nein, nein, nein Herr;
 Animato.

2. No sir! no sir! no sir! no, no, no, no, no sir!
 4. No sir! no sir! no sir! no, no, no, no, no sir!
 Animato.

4. nein Herr; nein Herr; nein Herr; nein.
 2. nein Herr; nein Herr; nein Herr; nein.
 f

2. no sir! no sir! no sir! no.
 4. no sir! no sir! no sir! no.

N.B. The small notes may be played or omitted.

\$42.55 Worth of Music for - - - **\$2.00**
\$32.25 Worth of Music for - - - **\$2.00**

The publishers have on hand a limited number of complete sets of "KUNKEL'S MUSICAL REVIEW," for the years 1883 and 1884, which they will forward for the regular subscription price of \$2.00 each.

N. B.—Sets will under no circumstances be broken.

We give below the complete list of the music contained in each volume.

VOLUME VI, 1883.

PIANO SOLOS—1883.

The Zephyr and the Brook.....	J. Kunkel	75
Child's Prattle—Rondo.....	C. Sidus	75
On the Wings of Song—Waltz.....	E. Schuch	1 00
Military—March.....	R. Goldbeck	35
Allegro from First Symphony (Sidus).....	Beethoven	35
The Child's Dream.....	Schaffner-Klein	35
Study No. 1, op. 12.....	J. B. Duvernoy	25
Study, op. 5.....	R. Schwalbe	25
The Huguenots—Fantasia.....	Jean Paul	60
Study.....	M. Clementi	35
Finale from B flat Symphony (Sidus).....	Haydn	35
Studies.....	Schumann	25
Op. 27.....	A. Jungsman	35
Study, No. 1.....	J. B. Gruber	35
Study—Tarentella.....	S. Heller	25
Study.....	S. Heller	25
Satellite—Polka de Concerto.....	J. C. Alden, Jr.	1 00
Mennet Célèbre, from Symphony in E flat.....	Mozart	35
Dance around the Christmas Tree.....	Schaffner-Klein	35
Study.....	H. Bertini	35
Study, No. 1, op. 120.....	J. B. Duvernoy	25
Study.....	F. Kiel	25
Old Hundred (Paraphrase de Concerto).....	Rite-King	1 00
File du Regiment—Fantasia.....	C. Sidus	35
Scherzo from Symphony in A minor.....	Mendelssohn	35
Study No. 2, op. 120.....	J. B. Duvernoy	25
Studies Nos. 1 and 2, op. 65.....	A. Loeschhorn	35
Study No. 3, Book 2, Etudes de la.....	C. Czerny	35
Velocité.....	C. Czerny	35
Novelletto No. 10.....	Schumann	35
Vivace, from 7th Symphony (Sidus).....	Beethoven	35
Il Trovatore—Fantasia.....	C. Sidus	35
Study No. 3 and 4, op. 65.....	A. Loeschhorn	35
Study No. 4, op. 120.....	J. B. Duvernoy	25
Study No. 5, op. 65.....	A. Loeschhorn	35
Marche des Adelpheins.....	T. C. Coley	35
Allegro Moderato from undivided Symphony.....	C. Sidus	35
Andante from Surprise Symphony.....	Sidus	35
Study No. 8, op. 120.....	Haydn	35
Two Studies from op. 65.....	A. Loeschhorn	35
Hand in Hand—Polka Caprice.....	Rite-King	35
Allegro from Symphony in E flat.....	Mozart	35
Merry War—Fantasia.....	C. Sidus	35
Study No. 6, op. 120.....	J. B. Duvernoy	25
Study No. 7, op. 120.....	J. B. Duvernoy	25
Study No. 8, op. 120.....	J. B. Duvernoy	25
Allegro Moderato from undivided Symphony.....	C. Sidus	35
In B minor (Sidus).....	Schubert	35
Heavenly Voices—Nocturne.....	E. A. Becker	50
Study No. 9, op. 120.....	J. B. Duvernoy	25
Fra Diavolo—Fantasia.....	C. Sidus	35
Les Fées—Mazurka.....	R. Tranchery	60
Study No. 10, op. 120.....	J. B. Duvernoy	25
Faust—Fantasia.....	C. Sidus	35
Scherzo from 6th Symphony (Sidus).....	Beethoven	35
Forget me not—Nocturne, op. 15.....	E. Chopin	1 00
Stella Grand Waltz.....	G. Selter	1 00
Study No. 11, op. 120.....	J. B. Duvernoy	25
Study No. 12, op. 120.....	J. B. Duvernoy	25
1 Partita—Fantasia.....	C. Sidus	35

\$22 65

Brought forward.....	\$22 65
Andante from 6th Symphony (Sidus).....	Beethoven
Fluttering Butterflies—Caprice (H. A. Adam).....	50
Scherzo from Reformation Symphony.....	C. Sidus
Bohemian Girl—Fantasia.....	Mendelssohn
Study No. 13, op. 120.....	J. B. Duvernoy
Study No. 14, op. 120.....	J. B. Duvernoy
Water Sprites—Polka Caprice.....	C. Kunkel
Supplication.....	Rite-King
Christmas Chimes.....	Schaffner-Klein
Wm. Tell—Fantasia.....	C. Sidus
Spinnerel.....	H. Lotoff
Leonora March, from Leonora Symphony.....	Sidus
Will of the Wisp (Impromptu).....	F. Chopin
Home Sweet Home—Variations.....	K. H. Green
Pansy Waltz.....	M. McCabe
Lillian Polka.....	C. Sidus
Study No. 15, op. 120.....	C. Sidus
Rigoletto—Fantasia.....	C. Sidus
Total Piano Solos.....	\$30 60

SONGS—1883.

God is a Spirit—Sacred.....	W. S. Bennett
Tis I alone can Tell.....	C. Riepp
Thy Name—Ballad.....	F. G. Robyn
I cannot sing the old songs.....	Claribel
Songs of Love—Serenade.....	F. R. Tamburlo
We meet above.....	L. Liebe
More.....	C. Kunkel
My Lady Steps.....	E. R. Kroeger
The Paper's Lament.....	G. E. Jones
Some Day.....	M. Wallings
Credim! (Believe me)—Romanza.....	C. R. Moreno
When I breathe thy name.....	P. Henric
The Stolen Kiss.....	M. J. Epstein
Moorish Serenade.....	C. Riepp
I didn't kneel the reason why.....	L. D. Foulon
So much between us.....	E. R. Kroeger
The Soldier's Prayer (Sacred).....	C. Riepp
Yes or No?—Grand Waltz.....	F. P. Toti
Love's Morning Message.....	Frans Abt
Come to the Dance.....	P. Henric
Three Fishers.....	Lady
Tick, Tack, Guckoo, Tick, Tack!.....	C. Kunkel
Love calls my soul.....	Dr. E. Voerster
Total Songs.....	\$10 95

PIANO DUET—1883.

Danse Caractéristique, No. 1.....	E. R. Kroeger
Grand Total for Vol. 6.....	\$42 55

VOLUME VII, 1884.

PIANO SOLOS—1884.

Snow-Flakes—Reverie.....	S. H. Jeco
Cupid's Arrow, Waltz.....	60
Lucresia Borgia, Fantasia.....	60
Study.....	Schumann
Eolian Whispers.....	Ch. Auckester
Martha Fantasia.....	C. Sidus

\$2 65

Brought forward.....	\$2 65
Under the Rainbow.....	Ch. Auckester
Margie Waltz.....	C. T. Nelson
Pure as Snow.....	G. Lange
Nearer my God to Thee (Grand Concert).....	Rite-King
Paraphrase.....	C. Sidus
Forest Bird Waltz.....	C. Sidus
Evening Chimes—Reverie.....	Jean Paul
Morning Chimes—Reverie.....	Jean Paul
My Idol (Song without words).....	E. R. Kroeger
Valise Brillante.....	E. R. Kroeger
Rigoletto Fantasia.....	E. R. Kroeger
March Humoresque.....	E. R. Kroeger
Polka Gracieuse.....	E. R. Kroeger
Fragrant Breeze—Transcription.....	Rite-King
Galvotte in A minor.....	A. de Sauter
Lauterbach Waltz—Variations.....	A. Lutz
March of the Goblins.....	Rite-King
Veni, Vidi, Vici—Polka Brillante.....	C. Melode
Zwei Albumblätter.....	E. R. Kroeger
March of the Magi.....	E. S. Klein
Grandmother's Story.....	C. Sidus
Sylphentanz—Caprice.....	E. R. Kroeger
Mazurka in G minor.....	E. R. Kroeger
Polonaise in G sharp minor.....	M. G. Rodin
Editha Waltz.....	Lisle Colby
Bleeding Heart—Nocturne in D flat.....	60
Th. Doeller.....	60
Lucia di Lammermoor Fantasia.....	Jean Paul
Bustling Leaves—Valse Caprice.....	E. S. Klein
Heather Rose.....	Gustave Lang
Heather Bells Waltz.....	J. Kunkel
La Chasse.....	J. Rheinberger
Oleander Blossoms Galop.....	C. T. Sizem
Total Piano Solos.....	\$18 65

SONGS—1884.

Love's Power.....	A. Jensen
La Jota.....	M. Moszkowski
Sleep, Baby, Sleep.....	C. Kunkel
I wrote my Love a Letter.....	Lady Dufferin
Good Night, my Love.....	E. R. Kroeger
November.....	C. Riepp
My Mother's Picture.....	Will de Ford
The Rainy Day.....	Ch. Kunkel
The Soldier's Home.....	C. Riepp
Merrily I Roam, Waltz Song.....	Gro. Schickelforth
The Hero's Return.....	L. D. Foulon
Alce.....	C. Sidus
Bedouin Song.....	E. R. Kroeger
Total Songs.....	\$6 00

PIANO DUETS—1884.

Wm. Tell, Fantasia.....	C. Sidus
March of the Amazons.....	E. R. Kroeger
Il Trovatore, Fantasia.....	C. Sidus
Rigoletto, Fantasia.....	C. Sidus
Bohemian Girl, Fantasia.....	C. Sidus
Lucresia Borgia, Fantasia.....	C. Sidus
Charming Waltz, Waldeufel.....	C. Sidus
Fra Diavolo, Fantasia.....	C. Sidus
Joys of Spring, Waltz.....	C. Sidus
Child's Prattle, Rondo.....	C. Sidus
Alce, Fantasia.....	C. Sidus
On Blooming Meadows, Waltz.....	C. Sidus
Total Duets.....	\$7 00

Grand Total for Vol. 7.....\$32 25

T. BAHNSSEN,

MANUFACTURER OF

P A N O S

2721 & 2723 Laclede Ave.

ST. LOUIS, MO.

Bahnsen's New Scale Pianos are unsurpassed. Call and see for yourself.

Repairing a specialty. Tuning promptly attended to.

DECKER & SON,

(ESTABLISHED 1861)

GRAND, SQUARE, AND UPRIGHT PIANOS.

Endorsed by all the Prominent Artists, Musicians, and Critics for Tone, Touch, and Superior Workmanship.

The Highest Standard of Excellence Attained and Maintained.

FACTORY AND WAREHOUSES.

1550 Third Avenue, Cor. 87th Street, New York.

CAUTION—No connection with any other house of a similar name.

ALENBERG & LAUPEL PIANOS

MANUFACTORY AND WAREHOUSES.

333 & 335 W. 26th Street, NEW YORK.
Between 8th and 9th Aves.
SEPARABLE UPRIGHTS A SPECIALTY.

Field, French Piano & Organ Co.

General Southwestern Agents for the

UNRIVALLED

CHICKERING PIANOS,

Wholesale and Retail Dealers in

Pianos and Organs

An immense stock always on hand,
in which are represented all the
BEST MAKES.

Prices and Terms to Suit Purchasers.

Special attention giving to Renting New
Pianos. Correspondence Solicited.

No. 1100 Olive Street,
ST. LOUIS, MO.

Mr. Byron Douglas as the *Baron de Guerin*, an unscrupulous villain who uses the *Vicomte de Flaches* as a cat's paw, also made a detailed hit. Mr. J. L. Morgan made an excellent impersonation of *Lieut. Perrier*, the fiery young French officer. Miss Emily Boucher takes the part of *Maria* to perfection. The portrayals all the freshness and innocence of a country girl, and look altogether as good as *Maria* ought to be. The remainder of the company which is a much stronger one than is usually seen on the road, also took their part well. The scenery is very fine and several very effective tableaux are introduced. The scenes which depict the struggle between *de Flaches* and *Perrier*, the escape of the *Baron de Guerin* from the railway into the railway tunnel, where he is killed by a passing train, and the arrest of *de Flaches* at the depot, had as a giant locomotive comes puffing in, are in themselves worth seeing.

Millock's light opera "The Beggar Student" is produced in Montreal for the first time by the "Thompson Opera Co.," before one of the largest audiences of the season. The cast was unanimous in pronouncing the work a complete success. The most meritorious artist in the troupe is probably your fellow-townsmen, Mr. Branson.

Your correspondents will furnish you with more particulars about the doings in Montreal, in his next account.

FRED PAGE.

HE CALLED ON THE SHERIFF.

The morning following a performance of "Martha" at Limerick, Ireland, writes Fred Dixon to the *Indicator*, a formidable document in a large official envelope from the sheriff of Limerick, expressing that gentleman's indignation at my portrayal of the part of the Sheriff in "Martha" which he looked upon as an insult to himself, and requesting my attendance with an apology at his office at noon. With some little repetition, and visions of contempt of court and the county jail I went and was received by a portly gentleman air," said he, "what have you got to say? I am surprised at you, and I explained that I was English and not familiar with the ways of the country. They listened somewhat impatiently, and after a whispered consultation one of the officers said, "This does not seem to hear on the case. State in as few words as you can what you know, and confine yourself to facts." I proceeded as well as my chattering tongue would allow to give the particulars of the doings in "Martha" and the character of the Sheriff. They looked more and more puzzled, as well as impatient, and the former barked out, "But what do you know about these men?" "What men?" said I, "the men who wrote about the 'Martha'?" "I am sure you are going to explain, or are you not?" "When he stopped me, and showing me a letter, and I said, 'I am sure you come here to denounce a conspiracy of the French?'" "Then what the devil did you come for?" "Because you told me, said I, producing his letter to me. They looked at it, compared with the one in their possession, then at each other, uttered, and then turned to me and said, 'You are a fox; but they kept me to dinner, and I have the dim recollection of how we got through the 'Martha' that night. The boxer was Charles Brand, the barytone, who used to travel with Henry Hood and Henry Sullivan. He was the hero of many similar stories. Among others he sent two Sisters Merry and a sister to give the last service in a church to an old taper in the chancel, who was sleeping off the effects of the previous night's dissipation. On another occasion he sent a coffin to Henry Haigh, the tenor, to whom one by his instructions, and presented a roasting glass of punch. Upon another occasion the basso was declining vigorously when two stewardesses rushed on and dragged the astonished singer off the stage.

THE MUSICAL BORE.

MR. ALLWIND perpetrates a flute solo, and you resolve never again to be angry with the street urchin for whistling the latest music hall air. Mr. Catgut assumes a Paganini attitude and mercilessly scrapes on the violin. Then Miss Squall favors the company with a song. O or scena—two chest notes to six head notes, and all devices of quality and sweetness, as is the sound of saw-sharpening. Well, there are amateurs and amateurs, and some are musicians though not professionalists; but I ask it fair, or reasonable, or humane that I should be compelled to listen hour after hour to amateur musicians, few shillings, I can hear accomplished musicians? Am I to be scouted as non-musical because I prefer singers who can sing and players who can play? Moreover, you have not only to listen to amateur musical lions, but you are bound, under the penalty of being stigmatized as a bore, to admire and applaud them. The opinions of the amateur musical lions are almost as vexatious as their performances. Do you not think that Patti's upper register is rather metallic? What a pity Nilsson is addicted to horrid phrasing! The sonatas of Beethoven are spoiled by the peddling! The Italian melodists are saccharine but commonplace. Wagner could be delightful if his motifs were not so often involved in misty mysticism. The old English ballads are not bad in their way, but they are so often tedious and twangy. And it is an offense to disagree with the amateur musical lion. You have endured the music and the talks for hours, and then to have part there is another trial of temper. Your hostess in the honeyest tones of voice briefly expostulates in the marvellous gifts of the musical lions she has exhibited, and hopes you have enjoyed the evening.

—Timothy's Magazine.



NEW ENGLAND CONSERVATORY.

Tuition in music, \$15 per quarter, with the ablest teachers. This includes collateral advantages amounting to one hundred and twenty-five hours of musical instruction in a single quarter, which is twice as much as is offered by any musical institution in Europe. Students in the conservatory have access to a library containing over 8,000 volumes on music. English branches free. Pupils now received. Send for calendar.

E. TOURJEE, Music Hall, Boston.

CHAS. A. DRACH & CO.,

ELECTROTYPERS & STEREOTYPERS

COR. FOURTH AND PINE STREETS,

(Globe-Democrat Building.)

ST. LOUIS, - - - MO.

JAMES HOGAN PRINTING CO.

ARTISTIC

Printing & Lithographing

MAKES A SPECIALTY OF FINE WORK.

413 & 415 N. Third Street, ST. LOUIS.

MATHIAS' PATENT PIANO FOOTSTOOL.

WITH PEDAL ATTACHMENT FOR YOUNG PUPILS.



This Footstool should be with every piano on which children are to play. Highly recommended by the most prominent teachers—among others, Z. B. Mills, Fred. Brandt, Chas. Handel, Louis Stank, J. Davis A. Paul, Chas. Heytman, H. Perkins, W. C. Coffin.

Send for Circulars.

L. MATHIAS, 305 Summit St., Toledo, O.

Grand, Square

STECK

and Upright.

PIANO-FORTES.

Factory: 34th Street, bet. 10th and 11th Avenues.

WAREROOMS: No. 11 East Fourteenth Street,

NEW YORK

STEINWAY PIANOS

J. MOXTER & CO.

NO. 915 OLIVE STREET.

Steinway Pianos, Gabler Pianos, Kurtzman Pianos, Engel & Scharf Bros. Pianos.

We make a specialty of Renting, Tuning and Repairing Pianos.

C. Kurtzmann, Manufacturer of Piano-Fortes,

GRAND, SQUARE AND UPRIGHTS.

106, 108 & 110 Broadway,

BUFFALO, N. Y.

CORRESPONDENCE SOLICITED.

CHARTER
OAK
STOVES

AND TINNERS' STOCK OF ALL KINDS.

FOR SALE BY

Excelsior Manufacturing Co., - St. Louis, Mo.



MAJOR AND MINOR.

GOUNOD has composed a new aria for his *Marguerite*. The composition is designed for Mr. Figueira.

"WHAT AMUSES me most at the opera," said an Arab chief, who had been taken to hear "Faust," "was one of the musicians in the orchestra, seated a little higher than the rest, who performed on an invisible instrument with a stick."

JOHN C. FREUND has written a play, "True Nobility," which has been accepted by McVicker, and will be given for July 1st. From the title, we judge that the Marquis de Bloomin humbug and No Count the Fool-bein do not figure in the cast.

JAMES WILLIAM DAYTON, well known in England as an able musical critic, also as the husband of the famous pianist, Arabella Goldard, died at Margate, England, on March 24th, in his seventy-third year. At the time of his death he was editor of *The Musical World*.

MR. EMMONS HAMLIN, of the Mason and Hamlin Organ and on April 8, he was in his sixty-fourth year. Mr. Hamlin is mourned by a large circle, who recognized in him a high-minded gentleman, an able pianist, and a generous soul.

"Yes I do not deny that he gave some money away in charity, but he takes care that everyone shall be aware of the fact; now, as the proverb says, the right hand should not know what is done by the left."—Oh, that is a stupid proverb, the invention of a pianist who could not play properly.

MR. EDWARD P. PAINE, Jacksonville, Fla., are a live firm in the music business, who understand the wants of their patrons leading pianos, and organs, and carry a large and well-selected stock of small goods and publications, which includes Kunkel's "catalogue."

SIGNOR P. LA VILLA, formerly teacher of vocal music in the Cincinnati College of Music, asks us to state that he will accept a Summer Term of vocal instruction in Detroit, Mich., beginning June 14th. Until that date, address him for terms, etc., at 125 East Eleventh Street, New York. Signor La Villa, is not a "musical normal" humbug, but an able and conscientious teacher.

ZSLAU—Some years since Miss. Zelle of the Theatre Lyrique, in the Society Islands, in an exchange for songs from "Norma" and other operas was to receive half of the royalties. When the house was counted out, her share was found to consist of three pigs, twenty-three turkeys, forty-four chickens, five coco-nuts and considerable quantities of bananas, oranges and lemons.

CHIZULKA, the Vienna Capellmeister, has been presented with two snuff-boxes, one formerly belonging to Haydn, and one to Beethoven, the donor being Kochow, who possesses a box of tortoiseshell, inlaid with gold. The master gave it to his valet, Kissler, father of the famous dancer, Fanny Kissler, Beethoven's is in common use. How appropriate to the respective characters of the two musicians!

ONE of the most complete and best appointed colleges of the South for young ladies, is the one located in Huntsville, Ala., and under the charge of Rev. A. R. Jones. Every facility is plied of their course they leave the institution furnished with all the necessaries of life. How appropriate to the respective characters of the two musicians!

THE St. Louis correspondent of *Freund's Music and Drama* is a bright one—and accurate is a fault. He says that there is a de Kuntz played the piano part of the Schubert string quartette at the last Memorial Hall Concert. Chevalier de Kuntz was in St. Louis at the time the concert took place, and the brilliant virtuosity of *Musik und Drama* the advertisement of de Kuntz's piano recitals May 4th, on an extra page of the programme, for a first concert.

A GERMAN paper says that a proposal has been made to found a "Richard Wagner Musikschule" in Bayreuth, where the musical education is to be confined in accordance with the principles of the master, and the pupils are to devote themselves to an exhaustive study of the works of the composer. It is further stated that the special endowment of the Wagner Musikschule in Bayreuth is likely to receive solid help, as "people's representation" of "Friedrich and Hildegarde," in the Munich Court Theatre, on the anniversary of Wagner's death.

WHILE the Mapleson troupe were in Philadelphia, Signor Arditi was promanaging one of the principal thoroughbasses of "Il Bacio" waltz, when his ear caught the strains of the in the direction from which the sounds proceeded, he discovered a blind cripple grinning out the air from a decrepit hand-organ. The drawing time at which the melody was discovered agonized the composer, and he remonstrated with the man at the crank for the manner in which his gem was being marred. He received an impertinent remark in answer, and he immediately complied with, and secured the air, which he immediately in a manner satisfactory to himself as well as highly amusing to the crowd of bystanders who had by this time gathered in the vicinity, thinking a harmless musical joke had escaped from his keeper. He played the air through, however, and, after regarding the proprietor of the organ liberally, sanctioned on, regardless of the jeers of the crowd.

MADE TO MEASURE. \$10 for 6 Keep's Custom Shirts,

The best that can be procured. Perfect Fit and Satisfaction Warranted.

KEEP'S PARTLY-MADE SHIRTS, 6 for \$7.

All Difficult Work Completed. Plain Seams Only to Finish.

SAMPLES AND CIRCULARS MAILED FREE ANYWHERE.

GIBERT BROS.,

604 Olive Street,
613 Washington Ave.

Manufacturers.



THE ACKNOWLEDGED STANDARD OF THE
WORLD.
THE ONLY ORGAN HAVING
CHILDREN BLOW PEDALS.

PLEASE SEND
FOR
CATALOGUE.

ELEGANT IN DESIGN.

SUPERIOR IN FINISH.

UNAPPROACHABLE IN TONE.

The solidity and durability of these organs, both internal and external, is thoroughly established through the record of each instrument sold, and the same superiority of workmanship and tone is uniformly maintained in all styles manufactured by this company, and the elasticity of touch renders them especially obedient to the requirements of the artist's fastidious taste.

WILCOX & WHITE ORGAN CO.

MERIDEN, CT.

BRANCH OFFICES:

612 Main St., Kansas City, Mo.

210 Walnut Ave., Chicago, Ill.

230 Chestnut St., Philadelphia, Pa.

66 West St., Pittsburg, Pa.

20 Ohio Square, N. Y.

12 Emerald St., London, Eng.



CONOVER BROS.,

MANUFACTURERS OF

Upright Piano-Fortes,

Our Patent Repeating Action, Patent Tone Resonator, Patent Metallic Action
Frame, are Valuable Improvements to the Upright Pianos
which Pianists will Appreciate.

Catalogues Mailed upon Application to

235 E. 21st St., New York.

613 Main St., Kansas City.

E. G. HARRINGTON & CO.

—MANUFACTURERS OF—

Upright & Square Pianos,

449, 451, 453 & 457 West 41st Street,
NEW YORK.

—SEND FOR CATALOGUES.—

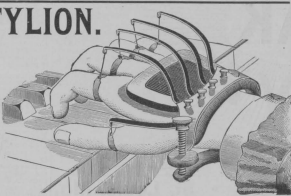
PIANO FACTORY.

A new invention of great practical value and real benefit to the Piano Player.
To strengthen the fingers.
To improve the touch.
To ensure flexibility and rapidity.
To give correct position of the hand.
To save time and a vast amount of labor.
Used, endorsed, and highly recommended by the best of Pianists and Teachers, among whom—
MAJ. JULIE REYNOLDS, MRS. E. S. MILLER,
MR. CHAR. KUNKEL, MR. H. G. ANDERSON,
MR. ARMIN DORNER, MR. OTTO SINGER,
MR. GROSCHMIDT.

Introduced at, and used by, the different Colleges of Music in Cincinnati.

ADERT TAPPEL REYNOLDS. See for Circulars.

L. E. LEVASSOR, Manufacturer,
24 W. Fourth St., Cincinnati, O.



How Frederic the Great made engagements with singers and dancers, may be learned from the following anecdote: A certain dancer desired a position in the ballet, and was wanted by the King to appear before him. When the hour set apart for the interview came, the King, dressed in his usual, simple, simply saying, pass on—and then he said, pass back—looking at the while at his man with a scrutinizing eye. After a full hour passed and repassed the King said, "good bye," and the dancer was dismissed without having accounted for his presence. The King judged from his gait that he was not the man he wanted.

The types (those wicked types!) played us several tricks in our last month's issue. Most of these were such as our readers could readily detect, so we wonder what they made out of the sentence in our account of the 22nd Kunkel Popular Concert, which stated that "Mr. Schmitt astonished his friends and, perhaps, himself by the perception of his work." We had written, in fact, that "Mr. Schmitt astonished his friends and, perhaps, himself by the perception of his work." We had written, in fact, that "Mr. Schmitt astonished his friends and, perhaps, himself by the perception of his work." We had written, in fact, that "Mr. Schmitt astonished his friends and, perhaps, himself by the perception of his work."

From *Soubh's* *Album des Spectacles*, we learn that the gross receipts of the Paris theatre for the year 1884 were as follows: Grand Opera (191 performances), \$89,255; Theatre Francaise, \$87,254; Opera-Comique, \$86,257; Odon, \$85,252; Theatre-Italien (96 performances), \$25,008; Gymnase, \$23,967; Vaudeville, \$18,465; Palais Royal, \$18,465; Varietes, \$22,302; Porte Saint-Martin, \$20,302; Ambigu-Comique, \$19,465; Vaudeville, \$18,465; Chatelet, \$24,302; Menus-Plaisirs, \$18,465; Bouffes, Parisiens, \$18,465; Renaissance, \$43,390; Folies-Dramatiques, \$10,719; Nouveautés, \$11,075; Theatre-Bouffes, \$11,252; Chateaux d'Eau, \$12,444; Theatre Cluny, \$10,904; Theatre Sarrasins, \$22,302. Total, \$3,077,342.

Is one of his European visits, Mr. H. J. Lang, of Boston, had interviews with Wagner, and in a recent lecture gave some account of the results of his visit. He stated that Wagner, in his habit, if the evidences did not come so direct to Mr. Lang, through the medium of the press, that if the author of the opera seems slowly built his Wagner. Yet it appears that he composed with a rapidity and ease which would have astonished the "Lohengrin," but added that he no longer made sketches. He said that Wagner had produced his "Lohengrin" in a blank-vue of notes, but ruled for their reception. So clear was Wagner in his own mind as to what he wanted that on one page were two staves, on another four, on another twenty-four, according to the number of instruments with which he was to work. In due time these four pages became black with notes having been read, but requiring no further

As important event in musical circles, says the *Washington Critic*, is the opening at No. 517 Market place of warehouses by Messrs. Wm. Knabe & Co. of selected and well-known piano manufacturers, who have been before the public for nearly fifty years. Messrs. Knabe & Co. a establishment in New York and Baltimore have been regarded as among the leading musical institutions of those cities, and the reputation of numerous in this city will afford to Washingtonians similar facilities in dealing with this firm. The assortment of pianos of various styles is complete, and the facilities for examining and selecting are unequalled. This new venture will be warmly welcomed by pleasure by our musical citizens, all of whom appreciate the excellence of the Knabe pianos. The firm has a reputation of having such a well-equipped establishment in our midst. Among the specifications at the new warehouses are to be seen the latest styles in inlaid marquetry and fancy wood upright pianos.

LUM SMITH, of 706 Chestnut St., Philadelphia, is doing good service in the cause of honesty and morality by his systematic and persistent exposure of frauds. His work deserves recognition. Owing to the fact that this journal is known to circulate largely in female seminaries, convent schools, and among ladies generally, there is hardly a week that goes by without their asking for the insertion of advertisements or "secrets of advertising columns are not for sale at any price for such stuff, and we have always rightly excluded it. Mr. Smith in his papers, *The Public Herald*, and *The Jewel's Herald*, shows, however, that many publications thought to be respectable, among them some religious papers, were in the possession of an immoral character. The evil is a gigantic one and the remedy is in the hands of advertisers. They should endeavor to let their advertisements appear in the same paper with the advertisement of any business which they want to do, and they should have publicly carried on in a portion of the building they occupy for their own business. Public opinion needs to be brought in this matter and the *Herald* articles on this and similar subjects should be given as much publicity as possible. It is the duty of the quicks and swindlers exposed by Lum Smith, return by saying to him "You're another!" so long as they thus admit that they are so. Smith's work must satisfy those whom they would gull, but we think his work must satisfy those whom they would gull.

It is really astonishing, writes an expert, to see to what extent the musical perception will become degraded by the daily use of a piano which is gradually changing the pie piece.

I once tried an experiment upon myself, which, though a hazardous one, I felt was worth the risk, from observation, I felt confident was true.

It was this. After carefully tuning my piano, I continued practicing upon it several hours daily, and, though I soon began to notice deterioration in its intervals, gave no heed to them, though they annoyed me at first exceedingly.

I continued thus for about nine months, during all of which time I knew the instrument was growing more and more out of tune. Though, after the first few months, it quite ceased to annoy me. Finally, once to allow the matter to go further, so that I should lose all idea of true pitch relation. I set about a careful study of the actual condition of the piano, and, quite to my dismay and chagrin for I had congratulated myself that I was so familiar with interval relation in piano, and, quite to my surprise, I found that I had not a single correct interval upon it—not all of them were badly out of tune, though not a few were, but they were sufficiently incorrect to fully demonstrate that a constant association with impure pitch relations will as surely and surely degrade the sensitiveness of even an educated ear as the frequent association with the immoral and vile society of a scoundrel or later, drag the nobles of our race to their own base level. I felt the evil results of my experiment. I felt, as you, sooner or later, shall never repeat it again. But it makes one more charitable toward those who have ever been over so weakly and thus forcibly shown. The obvious moral of this is: keep your piano in tune.

SENT, JUST ISSUED FROM THE PRESS!

ON RECEIPT OF

6 CENTS
CENTSFOR
POSTAGE

DO NOT FAIL

TO
OBTAIN ONE.

Our magnificent Catalogue containing FIFTEEN HUNDRED (1500) ILLUSTRATIONS of all that is beautiful in JEWELS, ART and SILVERWARE.

It contains valuable and interesting information about WEDDINGS, (Invitations and Anniversaries),

PRECIOUS STONES, (Significance and Corresponding Months),

SOLID SILVER WARES, (Their Value and Beauty),

WHAT SHALL I BUY FOR A PRESENT, (For any purpose or occasion)

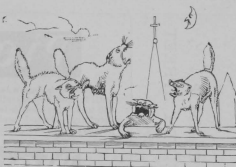
SILVER PLATED WARES, (Of beautiful forms and marvellously low cost),

And many other features of great interest to ALL MANKIND and particularly to the LADIES.

Send SIX CENTS to cover postage and it will be promptly sent to you by

MERMOD & JACCARD JEWELRY CO.

Nos. 401, 403 & 405 N. 4th St., Cor. Locust, ST. LOUIS, MO.



COMICAL CHORDS.

WHAT CARE I?

Shall I, like a dove-born swain,
Die because a woman's plain?
Shall my locks grow gray with care
Just because she dyes her hair?
Be she hideous as a dream,
Waiting sick men with a frown,
— If she look not plain to me,
What care I how plain she be?

Shall a woman's faults inspire,
Day or night, my lips or lyre?
Shall her frowns, countless frowns,
Make me quite forget mine own?
Though her temper had you find
As the worst of womankind,
If she be not cruel to me,
What care I how cross she be?

Though her station be not high,
Shall I pine and weakly die?
Shall I sowl or look askance
Though she drop an H perchance?
Virtue makes a creature true,
More than rank and more than power;
If she seem not low to me,
What care I how low she be?

You can't get much brass music out of a hat-band. It is a string instrument.

The upright paragraph renders unto scissors the things which are scissors.

True for the man who agrees with you in everything—"See the concurring here comes."

What you don't know can more often offend them than respectable—*in French*.

"CLEAN TO ME," she murmured to her escort at the theatre. And as soon as the curtain fell he cowered!

A MOSLEY young lady has the consolation of knowing that if she lives to be forty she'll be a pretty old girl.

"PROFESSOR (reading) 'Enter Mephisto!'" (Turning to Mr. C., who has just come in, "Good Morning!" (General collapse)—*Columbia Spectator*.

"MALARIA" said the Old Orchard Beach landlady: "well, up, we haven't got it; folks haven't asked for it, but we'll get it for your family."

A STUDENT at Oxford University, on being asked "Who was Esau?" replied: "Esau was a man who wrote fables and sold his copyright for a mess of pottage."

A PIPER in a Northumbrian town once asked if he could play "Within a Mile of Edinburgh Town," "Within a mile!" he exclaimed: "Wey, man, I end play within ten yards out!"

A YOUNG musician, who adored a girl named Lucy, was forbidden the house by her father. This has had such an effect on him that since then he has been very few Lucy's moments.

"I DON'T" know how it comes," said McGinnis, "but I read in the paper this morning that a fellow citizen of Italy, or the Moor of Venice, but it did not say which one.—*Texas Siftings*."

AN Oakland obituary notice referred to a deceased citizen as having "gone to a happier home." The widow is about bringing all her suit. The Oakland women are too sensitive for anything.—*San Francisco Post*.

MISS FISHER—I really don't think I shall take part again in theatricals! I always feel as though I were making a fool of myself. Filkins (who always says the wrong thing)—Oh, everybody thinks that.—*Id.*

SHALL I play "Over the Garden Wall?" asked the organ grinder.

"No," replied the citizen, "I would rather you would play in the next street."

A MASSACHUSETTS town had a female barber, and instead of whooping around and raising a ruckus, she would take you to about the women quietly raised a purse of \$80 and gave it out to an old lady to marry the shaveress and take her away.

SCENE: Bridal reception. Several of the guests after shaking hands with the bride, and all speaking at the same time: "Where is the bridegroom?" Bride naively: "Oh, he's up stairs watching the wedding presents."

AS exchange says: "Pennsylvania Dutch girls make good progress; but I don't say they have much until you take to the recipe for preserving Dutch girls should be published."

WHEN the funny man of a London paper writes a good joke the editorial staff is called up, orders are served, and the paper don't appear the next day. It is a noteworthy fact that no London paper has missed a publication day for ten years back.

BARR'S

ST. LOUIS,

Is Not One, but 30 Stores Under the Same Roof.

JUST SEE:

- | | | |
|-----------------------------|-------------------------------|------------------------------------|
| 1 Silk and Velvet Store. | 11 Embroidery Store. | 21 Art Embroidery Store. |
| 2 Dress Goods Store. | 12 Trimming Store. | 22 Millinery Store. |
| 3 Mourning Goods Store. | 13 Gent's Furnishing Store. | 23 Upholstery Store. |
| 4 Calico and Gingham Store. | 14 White Goods Store. | 24 Shoe Store. |
| 5 Summer Wash Goods Store. | 15 Cloth and Cassimere Store. | 25 Blanket and Comfort Store. |
| 6 Lining Goods Store. | 16 House Furnishing Store. | 26 Underwear Store. |
| 7 Linen and Domestic Store. | 17 Flannel Store. | 27 Children's Clothing Store. |
| 8 Hosiery Store. | 18 Notion Store. | 28 Cloak Store. |
| 9 Glove Store. | 19 Ribbon Store. | 29 Shawl Store. |
| 10 Lace Store. | 20 Fancy Goods Store. | 30 Ladies' and Misses' Suit Store. |

Address:

Besides Six Workrooms connected with various Departments.

WM. BARR DRY GOODS COMPANY,

SIXTH, OLIVE TO LOCUST STREETS,

ST. LOUIS.

MAISON D'ORRÉE

CANDY



FRASER'S CANDIES.

The Largest Exclusively Retail Candy Store in the World.

FRASER'S CANDIES.

NO CANDIES SOLD AT WHOLESALE.

SEND \$1.00 FOR SAMPLE BOX.

EXPRESSED TO ANY ADDRESS.

40c per lb., 3 lbs. for \$1.00.

ESTHEY & CAMP

NO. 203 NORTH FIFTH STREET
ST. LOUIS, MO.

Pianos

To accommodate a large number of buyers we will, until further notice, sell new pianos on payments of \$10 to \$20 per month to suit purchaser. Our stock is carefully selected and contains latest improved pianos of all grades, from medium to the best, in all

Monthly

styles of Squares, Uprights, Cabinet Grands, Parlor Grands, and Concert Grands, from the factories of DECKER BROS., CHICKERING, HAINES, STORY & CAMP, MATHUSHEK, FISCHER AND OTHERS,

Payments

giving a variety to select from that can not be found in any other house in the country.
Every instrument warranted. Catalogues mailed on application.

NICHOLAS LEBRUN, SOLE IMPORTER

FIFTEEN YEARS OF SUCCESS.

NICHOLAS LEBRUN,

Manufacture, Import, and Dealer in

MUSICAL INSTRUMENTS

And Musical Merchandise,

207 SOUTH FIFTH STREET.

ST. LOUIS, MO.

TEN FIRST PRIZES.

CELEBRATED 'ROUGH DIAMOND'

OF THE

ITALIAN STRINGS

FOR VIOLIN, GUITAR, BANJO, CELLO, AND
DOUBLE BASS.

And of the "NE PLUS ULTRA" GERMAN ACCORDION.

Bands supplied and instruments repaired at lowest figures. Dealers supplied at New York figures. Sample orders solicited. Jean White's and Howe's entire catalogues in stock at publishers' prices. Largest and best stock west of the Mississippi. Ten assorted samples of "Rough Diamond" violin, guitar, or cello strings mailed upon receipt of \$1.00

NOS. 188 AND 190 STATE STREET.

CHICAGO, ILL.

ESTHEY & CAMP.

SOME subscribers have suggested that they would prefer having something else than music, etc. For premiums, the publishers have made arrangement with A. J. Jordan, dealer in fine cutlery, etc., which enable them to give every yearly subscriber 60 cents in the goods of his choice. See his advertisement on cover, and our premium offer, page 166.

THERE is an awful state of affairs in a little Michigan town where a type-setter substituted the word "widows" for "windows." The editor wrote: "The windows of the church parsonage were washing ladies." They are too dirty for any use, and are a disgrace to our village.

A FORTY-year-old boy, while being put to bed by his mother, who is rather stout, said to her in a drowsy tone: "Mother, 'What?' my child." "Did you make you?" "Receiving an affirmative answer, he asked, as he climbed into bed, "Well, where did we get all the meat?"

An old man with a head as destitute of hair as a watermelon, entered a Washington barber shop, and said to the barber: "I wanted a bottle of hair restorer." "What kind of hair restorer do you prefer?" "I reckon I'll have to do without it, and get a hair restorer." That was the color of my hair when I was a boy.

"FOREFATHERS" said an auctioneer, with true pathos, "if my father and mother stood where you stand, and did not buy this lot, ladies and gentlemen, with your kind permission I will now give you an imitation of a brass band coming down the street."

The barrowing intelligence reaches us that Almée is learning to play the banjo. It is probable that we shall see Mademoiselle spring upon the auditors the old familiar formula, "Ladies and gentlemen, with your kind permission I will now give you an imitation of a brass band coming down the street."

PRAYER of the Highlander in a terrific storm, and his fishing boat at the mercy of the waves: "Yes, O, mighty, for gracious Lord Thou art as high as the steeple Macquilligan's nest and hens, and promised me the half but never did I get a broon paper's worth. It's twenty miles I've been day and night a favor from you, and I'll warrant ye if you'll tak us safe into Camp-bellown I'll be as glad again as I was at another."

THE sexton of a New York church, having to be away from his duties one day, got a substitute who was not acquainted with the congregation, and became much excited to see how an old man came into one of the pews and raised a peculiar shaped ear from out of his hat. Springing to his feet, he said something in a low voice; whereupon the gentleman endeavored to raise the trumpet to his ear, but was prevented by the pseudo-sexton seizing his hand. With increasing voice and excitement he said, "You must know that horn in here. If you do shall be obliged to put you out." And the good man, pocketing his bugle, heard nothing of the service or sermon.

Algermon: "Ah! my dear boy, so glad to see you; and how is your mother coming on?"
Augustine: "Weally, my boy, I can't say that I've made much progress so far, but I'll give I'll hit on the right idea now. Do you see this dawg?"

Of course, said a delightful English pug; just like the one that Miss de Richmarche is by the way."

"It's the very one, my boy. She went into ecstasies over it at the dawg show."

"Ah! I see; so you've bought it for her?"

"No; for myself."

"For yourself? What good can that do you?"

"Why, my boy, can't you see? Believe, the dear girl will have to take me or lose the dawg, you know."

An English lord who visited this country was at a dinner given in his honor at a private residence up town. A little daughter of his host, who was too well-bred to stare, but who eyed him covertly as the occasion presented itself, finally ventured to remark:

"And are you really and truly an English lord?"

"Yes," he responded pleasantly, "really and truly."

"I have often thought that I would like to see an English lord," she went on, "and—"

"And now you are satisfied at last," he interrupted laughingly.

"Yes," replied the truthful little girl. "I'm not satisfied. I'm a good deal disappointed."

"As for me, Daniel, I declined the tickets on the ground that as president of this great nation, it was beneath my dignity to accept free passes to show."

"You did quite right, Governor. I, too, declined the passes in my capacity as a cabinet officer."

"Good, good!"

"But I accepted them in my capacity as editor of the Albany Press. I owe it to my profession. One of the first things I did on my rights to a strained sense of the dignity of an employment that is only temporary."

"Ah, yes; I see."

"There must be a dividing line between the Hon. Daniel Manning, cabinet minister, and plain Dan Manning, editor. I draw that line at free show tickets."—Ez.

DUNLAP'S "CHAMPION" STYLOGRAPHIC PEN.

A person who has never used a Stylographic Pen, can not possibly know its value or convenience, or he would certainly procure one at any price. We have used a Pen, presented to us by Mr. E. Dunlap, of Boston, Mass., for over two years, and we now intend to send for one of the new "Champion" Pens recently patented by Mr. Dunlap, as we are advised that it contains valuable improvements, one of the improvements being a compound spiral spring formed from a tube of hard rubber, while other Stylographic Pens have fine gold wire or metallic springs, which soon rot and corrode.

This newly invented Pen is unanimously endorsed by the trade as giving perfect satisfaction to their customers, and many say, it is the only Stylographic Pen worth having at any price.

In order to successfully introduce to the public this new and valuable Pen, the manufacturers (Dunlap Stylographic Co., 286 Washington Street, Boston, Mass.) offer for a limited time only to send by return mail, at any address in the U. S., a "Champion" Pen, 6 months supply of ink, and a beautiful gold mounted pen, on receipt of the price of the Pen, which is \$2.00 each for plain, and \$2.50 each for gold mounted.

The Champion Pen is the same in style and finish as Pens sold elsewhere at \$2.50 and \$4.00.

